COMICS BUYER'S GUIDE

#1451
September 7, 2001

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THE GREAT DEBATE

Expert Panel Debates CGC's Effect on Back-Issue Market!

CBG* Pick of the Week: *Superman & Batman: Generations II
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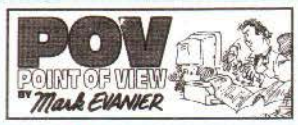
Bad Con Panels: How Do They Get That Way? A POV Special Report



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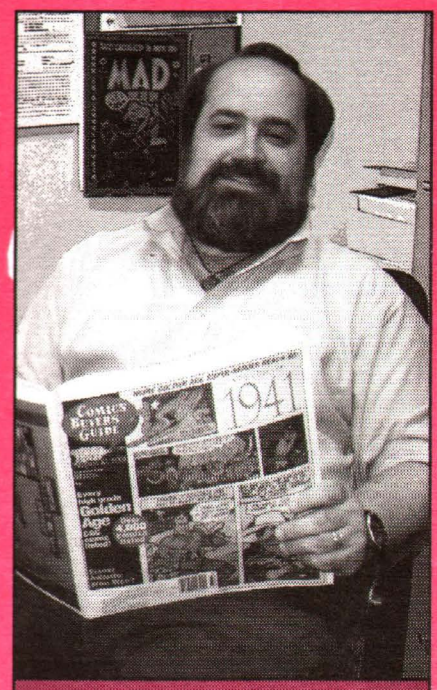

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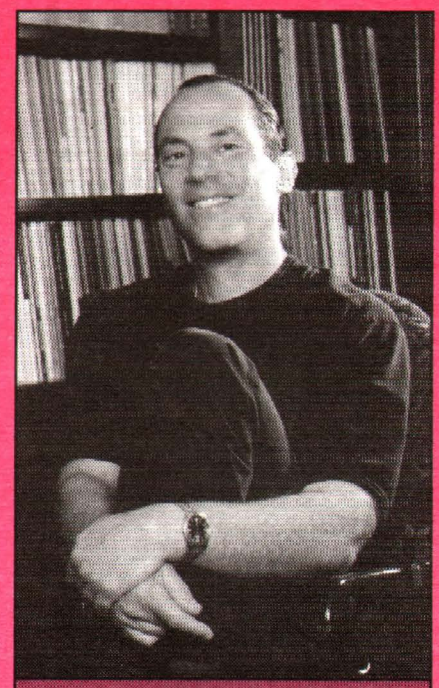

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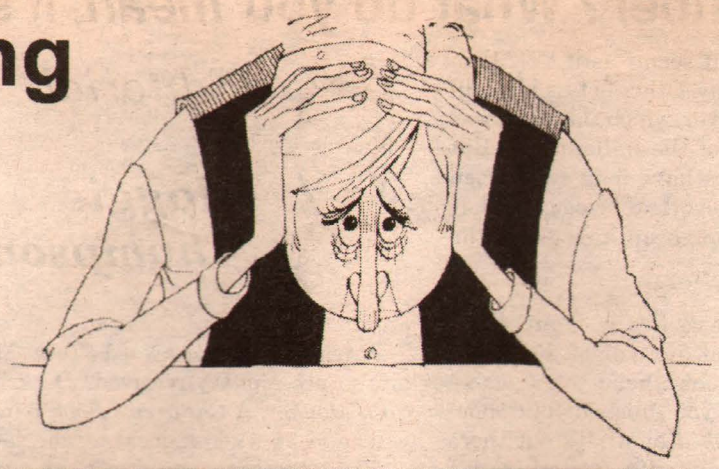

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11-15	11.50	13.25	14.00	16.50	24.00	41.50
16-20	13.25	15.75	16.75	20.50	28.00	53.75
21-25	15.75	17.50	20.50	22.25	31.50	72.00
26-30	17.50	19.75	22.75	26.00	32.00	82.50
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September? What do you *mean*, it's September *already*?

Editorial by ***Maggie Thompson***

For some of us, it seems as if Y2K happened only yesterday. Others of us are still slightly confused over which January was the turning point of the millennium. But both of those topics have long since been water under the proverbial bridge. Or they are, like sand through an hourglass, the days of our —

Wups!

At any rate, we're in the month that wraps up the third quarter of 2001 and we're starting to look ahead to — yes — holiday time. Have you finished your shopping? Have you *looked* at what's out there these days in terms of gifts you could give — or have you begun to hint about what you'd like to receive?

Hey, for that matter, there are still some conventions you could attend before December to find That Special Something for That Special Person. There's time to track things down on eBay. You can place special orders at your comics shop. However you go about it —

Gift for a Gaiman fan? Dark Horse's *Harlequin Valentine* is by Neil Gaiman and John Bolton, a $10.95 hardcover on sale Nov. 21. DC, of course, has kept in print, not only his complete *Sandman*, but also an incredibly delightful assortment of *Sandman* goodies.

Intrigued by the awards Tony Millionaire's *Sock Monkey* received? Dark Horse's *Sock Monkey: A Children's Book* paperback will be $9.95 when it goes on sale Nov. 7.

Know someone who gets misty-eyed over Kara Zora-El? DC's *Supergirl Archives*, Vol. 1 hardcover is coming — and you must know by now that you could fill an entire bookshelf with the incredibly varied comics paperbacks and hardcovers the company keeps in print.

Maybe you've got a buddy you think would *like* to get into a comics series but doesn't want to have to catch up to 20 years of universe history to get all the details of what's going on. You can put together a super-package containing *all* the CrossGen mythos to date, combining trade paperback reprints with recent issues.

Or maybe you're just trying to give a gift that will intrigue the recipient while it opens doors to the world of comics. How about a DVD set of *The X-Men* and *Unbreakable*? Share the bonus comics discussion on the latter and help the recipient to follow his or her curiosity to entertainment.

The recipient doesn't have to know anything about comics to appreciate some gifts. I noticed one San Diego con attendee who bought a *Mutts* T-shirt simply because the character images were so appealing. She was delighted to discover later that there was a *Mutts* comic strip and that it had been released in book form. A female worker who wanted to convey a message to her co-workers (in a company not connected in any way to comics) was pleased to receive a McFarlane action figure of Angela (complete with weapons). It's going in her office. Moore Creations' ongoing *Buffy* figure releases include a new batch of ornaments scheduled to ship for this holiday season, not to mention a "Cordelia" bust.

These are only random items that come to mind. I haven't even *begun* to address such gift candidates as gamers who would enjoy, say, *Dork Tower*. (See Page 20.)

And hey! How about that gift subscription to ***Comics Buyer's Guide***? It's bound to please, and — Oh, am I out of room?

This week in Comics Buyer's Guide

About the cover

Following last week's look at DC's upcoming plans, the focus shifts to Marvel this week. From more *Essentials* and *Masterworks* to new series, the return of old favorites, and, of course, the *Spider-Man* movie (check out the image from the promo poster on our cover), The House of Ideas may have to add a new wing to hold them all.

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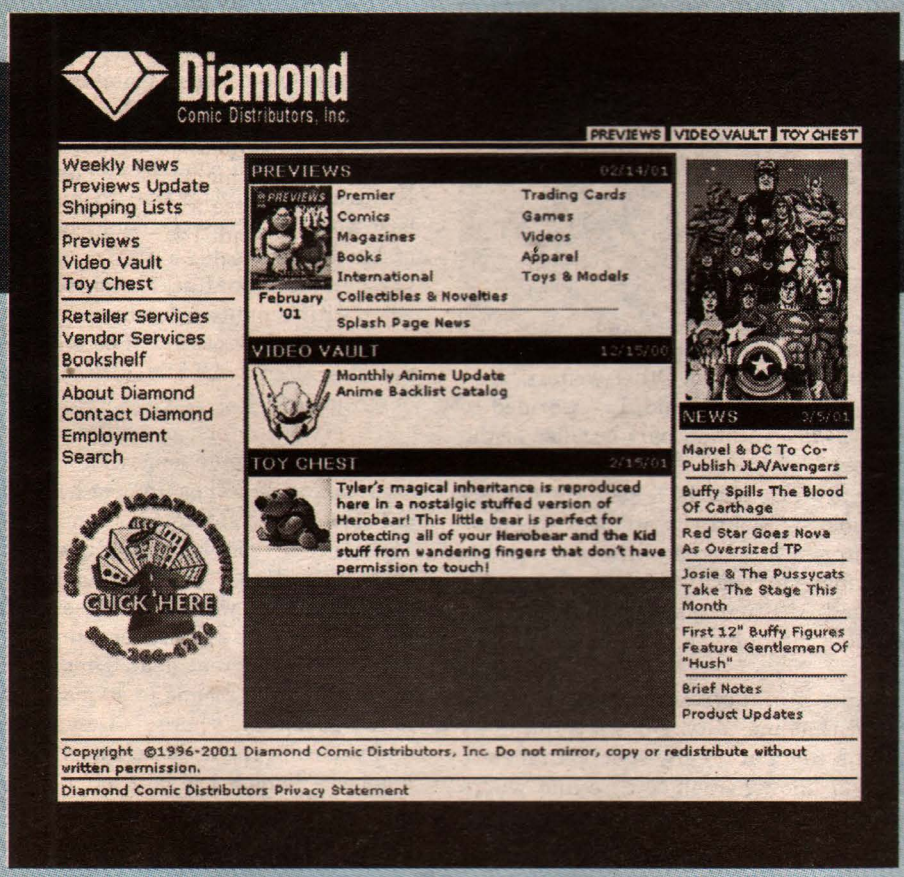

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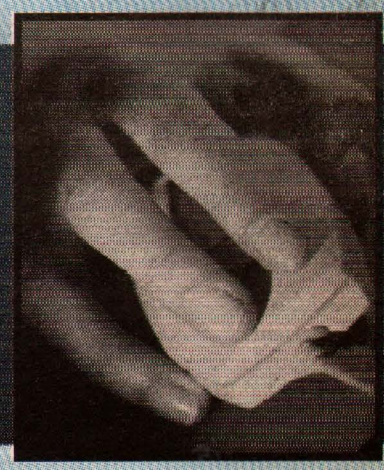

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Rucka: Elektra-fied

By Matt Brady and Mike Doran

Greg Rucka's coming comics work will take on a decidedly Greek flavor beginning this November with the release of the first part of the three-issue limited series *Elektra & Wolverine: The Redeemer*, an illustrated novel with full-color paintings by Japanese artist Yoshitaka Amano.

For the novel, Rucka boiled down the two characters to their simplest parts: Elektra the assassin and Wolverine the protector. "It's a story that pits Wolverine and Elektra against each other over the soul of a young woman," Rucka said.

"It works like this — Elektra is hired to perform an assassination. She does so, killing the father of a 14-year-old girl, but the girl sees her do it. This raises all sorts of issues for Elektra, because that's a flashback issue for her. She's seen it from the other side. Before Elektra can kill the girl and get rid of the witness, however, everything goes to hell in a handcart, and she is forced to exfiltrate the scene.

"Now, the girl needs to be protected from a ninja, and Wolverine is blackmailed into the job, and he has to protect this girl Elektra is trying to kill, except things rapidly get more complicated than that, as both Logan and Elektra each realize that they have different emotional stakes in what's going on. What begins for each of them essentially as a job almost immediately becomes loaded with far more issues from both characters' pasts."

Marvel, which has stated that this is the first in a line of illustrated novels, plans to initially release the story as a three-issue series and then collect the story into a hardcover, and later into a softcover, as well.

Rucka won't be done with Elektra following the novel's conclusion, however. As was announced at Comic-Con International: San Diego, he will follow Brian Michael Bendis as the regular writer on the monthly *Elektra* series, beginning with #7. For Editor Stuart Moore, getting Rucka to say yes was a tough sell.

"I was originally very reticent about writing *Elektra*," Rucka said. "Part of my reluctance was here I would be writing another story about a lethal female, professional killer character. Don't I have a novel about one of those coming out? [Rucka's fifth Atticus Kodiak novel, *Critical Space*, which comes out this October, features a female

assassin predominantly.] I've been afraid that I was going to start turning into self-parody. Other writers have, and I don't want to do that. That said, I've warmed to the idea of writing *Elektra* in large part because of the work on *The Redeemer*."

Rucka was quick to stress that he'll keep the character as pure as possible — Elektra is an assassin, pure and simple. Where it gets fun for her writers is playing with the pieces that make up her particular puzzle.

"One of the things that Stuart and I have been talking about is the issue of what her morality is," Rucka said.

"Brian is presenting it in a certain way, and I'm less sympathetic toward that morality. I don't think she's amoral, but I do think there are really strict parameters within which she will allow herself to care and where she won't. Obviously, you get good drama exploring those things. But you can't ever forget she's a ninja — and a ninja without an organization, so she doesn't work for anybody in particular. Well, the girl's gotta eat. She kills people for money. She can't pick and choose; otherwise you're not an assassin."

If it sounds as if Rucka is planning on putting Elektra through her paces, that'd be about right. Initially, Rucka said, he was *not* a big fan of the character. In hearing him talk about writing her, one gets the sense he's looking to figuratively kick her tires and really find out what makes her tick. He also has specific thoughts about how she's been handled over the years.

"She's a mass of contradictions," Rucka said. "There was initially some really sloppy storytelling stuff done with her, and I think that she plays to a lot of problematic portrayals of women in comics. That doesn't mean that there isn't a great character at the core of all of that but it's a question of picking and choosing what you're going to use and what you're going to go after. There's a lot of stuff there for a lot of different people to work with — and a lot of different people to have their own takes on."

As was made clear by her post-Miller appearances, Elektra is a character that requires her writers' absolute best work; otherwise she quickly descends into a parody of the femme fatale — a sai-carrying, scantily clad "Bad Girl." In addition, Rucka said he feels Elektra is a character with a limited number of stories in her. Sooner or later, the same stories will be told, with just the window dressing altered. All told, it doesn't make for an easy job of writing.

"Every writer brings a different voice to the character, so that brings some longevity," Rucka said. "But, if they sign me for 20 issues, they're being foolish. It may turn out that I do 15 spectacular issues, in which case doing a 16th may not be out of the question but it's the same thing as writing Batman — you want to give it your best effort. You don't want to half-ass it. It's Elektra, for God's sake. Initially, the character didn't appeal to me, and she does now — a great deal. That's almost irrelevant, because what she means to so many other readers and so many people out there — they deserve my best effort, and you can't cheat them. One of the things that Marvel has been doing a brilliant job of is not letting people be lazy. They're not letting the status quo ride anymore. I hope my Elektra stories will follow that trend."

The battle over Mutant X continues

By Matt Brady

The latest stage of a Marvel-based mutant battle has been played out, not in the pages of a comic book, but in U.S. District Court. And this time, the players weren't Professor X and Magneto, but Fox, home studio to the *X-Men* movie franchise, and Marvel, Tribune, and Fireworks Entertainment, who are producing the new Marvel television series *Mutant X*.

Marvel until recently, published a comics series titled *Mutant X*. It starred Cyclops' brother, Alex Summers, who was trapped in an alternate universe. Because of this premise, alternate versions of The X-Men appeared in the series. Tribune's *Mutant X* follows the adventures of Adam, a renegade government scientist who once was part of Genomex, a program that conducted genetic experiments in the 1970s and '80s, that were aimed at ridding the human race of disease and genetic defects but ended by creating a new race of superpowered mutants. Now, Adam seeks to locate the mutants, train them to use their powers, and stand against the government that hunts them.

The real-world battle began in April, when Fox sued Marvel, Tribune, and Fireworks, claiming that *Mutant X* violated its rights, which include the exclusive option to develop and produce television series based on *X-Men* or any derivative characters. Fox argued that *Mutant X* was clearly based on *X-Men*; Marvel, Tribune, and Fireworks disagreed; and Marvel countersued.

The result from the court is a mixed bag, with both Fox and Tribune claiming victory. In a press release, Fox announced that the court had issued an injunction against Tribune, preventing the production company from violating its rights, and opening the door for Fox to recover monetary damages due to Tribune and Marvel's use of the title "Mutant X." According to the court, Fox "demonstrated a clear likelihood of success for a claim of breach of contract grounded in (the) use of the 'Mutant X' name as the title of the proposed series."

The release from Fox continued: "In this lawsuit, Fox forced the creators of *Mutant X* to change the content of their series, and the court has now ordered further changes to the logo, used to sell the *Mutant X* television series, which the court held infringes Fox's rights and can no longer be used. The court rejected Marvel's argument that television series rights were not 'frozen' by the parties' agreement."

As result of the ruling, the court allowed Fox to proceed to a full trial, claiming that Marvel has breached its contract with Fox by allowing Tribune to license the name "Mutant X."

Meanwhile, Tribune has also claimed that the decision allowed some victory, since the court did not order production of *Mutant X* to cease. The judge ruled that Tribune could proceed with the series, as long as it removed references in advertising materials to the original *X-Men* comic book, characters, and Fox movie. Tribune has completed seven episodes of the series; the first is set to air in syndication the week of Oct. 1.

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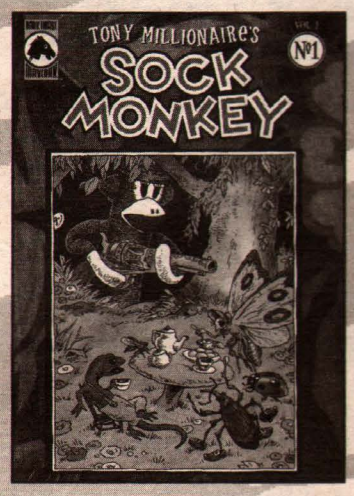

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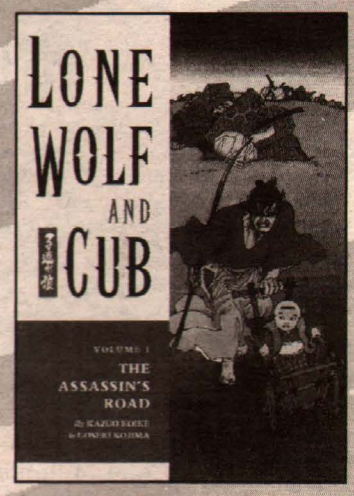

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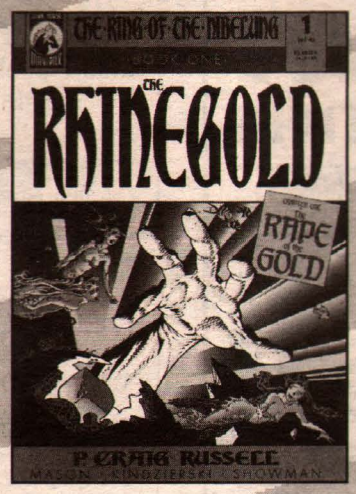

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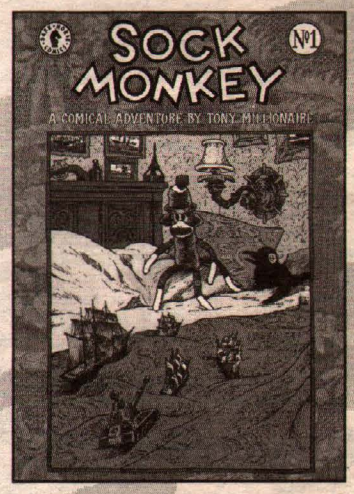

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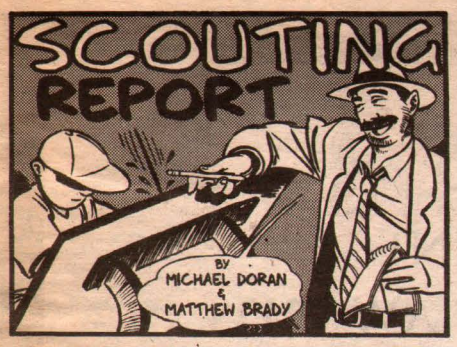

Hitch's widescreen debut. DC has revealed a little more about this November's *The Authority: Widescreen* one-shot, which features **Bryan Hitch**'s first writing gig on *The Authority*, as well as his last work for DC/WildStorm before leaving for Marvel and *The Ultimates*.

Hitch will both write and pencil the special's 18-page lead story, "The Man with the Quantum Brain." According to *Authority* Editor **John Layman**, the story is "a tale of two Jennys," as Jenny Sparks meets Jenny Quantum, although, since Sparks is dead, and Quantum is Sparks reincarnated, Layman and Hitch were reluctant to say just how the two would meet.

The second, 12-page story will be written by *Authority* fill-in writer **Tom Peyer** and pencilled by **Cary Nord** and will feature Authority members Apollo and Midnighter meeting their opposite numbers (via an alternate reality access-

sible through The Bleed): Pluto and Daylighter.

"Apollo is the bright, shiny member of The Authority and Midnighter is the vengeful creature of the night," Peyer said. "Pluto and Daylighter reverse these roles. All four heroes are on the same side, but there's this awful tension between the two teams — something that has to be identified and, with luck, resolved. All I will say is that something about Apollo and Midnighter seems to provoke a judgmental reaction in Pluto and Daylighter."

The remainder of the special features "widescreen" (*i.e.*, double-page spread) pin-ups by **John Cassaday, Seth Fisher, Michael Golden, Gene Ha, José Ladronn, Jim Lee, Kyle Baker**, and **Matt Wagner**.

Action's 2-for-1 deal. While DC had originally announced that **Pascual Ferry** would move from *Superboy* to *Action Comics* and replace **Kano** as the series' regular penciller with #786, the publisher has confirmed there's been a slight change to the arrangement, and **Duncan Rouleau** will join Ferry as the co-regular penciller on *Action*.

"It'll be about casting: who fits the role or issue best," Superman Editor **Eddie Berganza** said.

"If we have a crazy, whacked-out Joker story coming up, I want to see what Duncan's fertile imagination can do with that. And anything with Zod falls into his area, as well, since he is our new, mysterious bad guy's designer.

"A story with cool architecture in space or Metropolis is a job for Pascual. I say, 'Make it look like *Akira* to a lot of people,' and he makes it happen and goes beyond it.

I'm really lucky to have both of these guys available — their new take on the DC characters is so cool, it adds to our already impressive roster of artists."

Action Comics will be the primary home for both Rouleau and Ferry; Berganza said the two might also show up throughout the four monthly comic books as needed. "Naturally, the dreaded deadline doom will also play into effect, and that means that they could wind up

(continues on Page 10)

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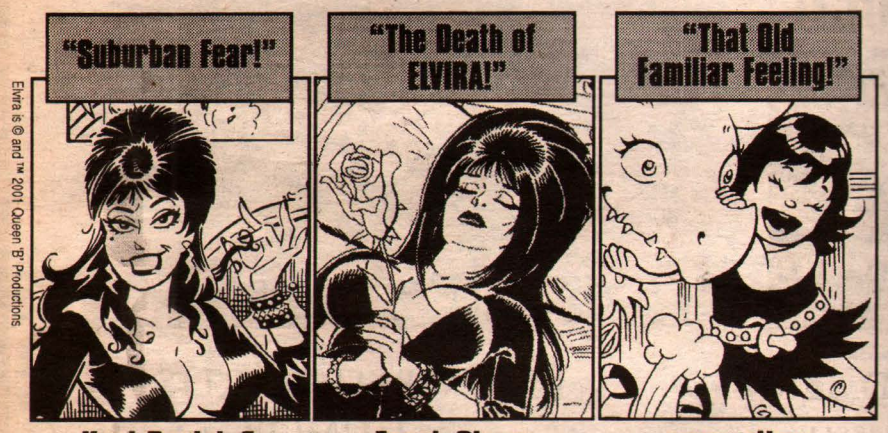

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SCOUTING
(From Page 8)

helping on one of the other books, as well," Berganza said, "but that's not a bad thing at all. The fans will be assured good art where the 'S' marks the spot!"

Seagle's full plate. Writer **Steven Seagle**, who's working on Vertigo's *The Crusades*, has plenty on his plate in the coming months.

Sticking more toward the original graphic novel and one-shot format, Seagle's latest venture in that format is an upcoming 128-page hardcover Superman graphic novel *Superman: It's a Bird*.

The story will be painted by Seagle's *House of Secrets* and *HOS: Façade* creative partner, artist **Teddy Kristiansen**, and edited by Seagle's longtime *Sandman Mystery Theatre* Editor **Karen Berger**. The writer isn't saying much about the story yet, only that it's not an Elseworlds take and is based on a "really cool idea" that neither he nor Kristiansen thought DC would ever go for.

"We told Karen. She liked it but was a little nervous about asking," said Seagle.

"I wrote a proposal. She took it to **Paul Levitz**, who really liked it and approved it on the spot. **Mike Carlin** read it and he's totally on board, too! We were shocked!

"The one thing I'd say is Teddy and I want to create that same feeling we got when we first heard about *Batman: Arkham Asylum* years ago. That whole kind of, 'What th — They can't do something like that with Batman — can they?' feeling.

"But it's a long way away, so just live with the unnerving knowledge that this is out there and some time next year it is going to show up and change a lot of rules about Superman stories in specific and comics stories in general."

Other creator-owned projects on Seagle's slate include the original painted graphic novel *Judas* by artist **Troy Hubbs** for WildStorm/Homage, *Niagara Falls*, and an unscheduled one-shot with **Jan Solheim**.

Finally, work still progresses on a 48-page painted one-shot by artist **John K. Snyder**, *Green Lantern: Brightest Day/Blackest Night*, which details the first meeting between Alan Scott and Solomon Grundy.

"In a DC universe sense, John and I are looking back at the Golden Age story, leaving it intact but finding out that there was more to the story that went down in Slaughter Swamp than the 'press' ever was allowed to let out," said Seagle. "I think it's going to be really fun. It's straight-ahead action with a good character arc for Alan."

LITTLE MAN-WHEN THIS FIGHT IS OVER, ONLY ONE OF US WILL BE ALIVE!
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WITH THE SURGING STRENGTH OF A TORNADO, THE GHASTLY GIANT WHIPS A GIANT TREE AROUND AS THOUGH IT WERE A TOOTHPICK--
UGH!

One of Green Lantern's meetings with the monster of Slaughter Swamp occurred in ***All-Star Comics*** *#33 (Feb/Mar 47).*

Elvira #100 in short supply

Claypool has announced that, due to higher than normal retailer orders, the company only has a few copies left of *Elvira, Mistress of the Dark* #100, the first Claypool title to reach that milestone. Claypool Editor Richard Howell attributed the success of the issue to several factors. Chief among them were the book's contents including "Suburban Fear," a story by writer Kurt Busiek, artist Dan DeCarlo, and inker Terry Austin; "The Death of Elvira," written by Frank Strom, pencilled by Tod Smith, and inked by Louis LaChance; and "That Old Familiar Feeling," with art by (among others) Amanda Conner, Al Milgrom, and Steve Leialoha.

The issue comes at a time when Elvira's public profile is rising. Her upcoming movie, *Elvira's Haunted Hills*, had its West Coast premiere at Comic-Con International: San Diego in July and has earned considerable attention in the press.

"*Elvira* #100's high sales are also due to the loyalty that fans of the comic book have shown throughout its nearly nine years of regular monthly publication," Howell added.

Future issues will include a guest appearance by Dracula and satires on Harry Potter, *Osmosis Jones*, *Zorro*, and *Survivor*.

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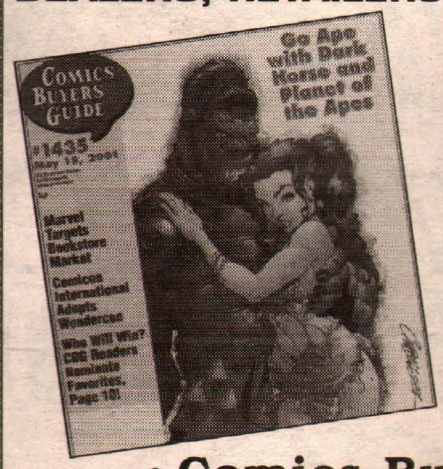

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The great debate

How big is the back-issue market, and what will CGC's effect be?

LOTS OF ACTION Graded comic report

In July, ***CBG*** *and* ***Comics & Games Retailer*** *hosted "Punchline Live," a discussion at Comic-Con International: San Diego. The topic: the size of the back issue market and the effect of Comics Guaranty Corp. on that market.*

Panelists included four retailers:

- ***Richard Evans*** *of Bedrock City in Houston, Texas;*
- ***Chris Foss*** *of Heroes & Dragons in Charleston, S.C.;*
- ***Brian Hibbs*** *of Comix Experience in San Francisco, Calif.;*
- *and* ***Chuck Rozanski*** *of Mile High Comics in Colorado.*
- ***Steve Borock****, chief grader for CGC, also spoke, as did*
- ***Peter Bickford****, founder of Human Computing and creator of the* ***ComicBase*** *CD-ROM.*

John Jackson Miller, *Editorial Director of* ***CBG*** *and writer of its graded comics reports, moderated the panel, and* ***CBG*** *Editor* ***Maggie Thompson*** *spoke from the audience, which included many retailers — since the event was also part of the programming for the Comic Book Expo trade show.*

For those who weren't able to attend, the transcript follows:

Way too early on a Sunday morning, panelists gathered to discuss the shape of the back-issue market — and CGC's growing role in it. From left to right are Chuck Rozanski, Chris Foss, Richard Evans, Brian Hibbs, Pete Bickford, and moderator John Jackson Miller. Steve Borock is off-camera at left.

John Jackson Miller: This is actually the eighth "Punchline" panel we've had here at San Diego, but, owing to the scheduling of this year's Comic Book Expo, this is the first one to include consumers as well as retailers in the audience. Because of that, we've picked a topic that should be of interest to both. Two questions, in fact: How big is the back-issue market, really? And what effect will the introduction of third-party grading by Comics Guaranty Corp. (CGC) ultimately have?

In all of these discussions, the size of the front-market has been treated as, more or less, a known quantity for comparison. That's said while swallowing hard, of course, since we all know all the grains of salt that come with our various estimates for how many new comic books retailers are actually selling each month.

Compared to what we know of the secondary market, though, it's helpful that we know enough to at least guess that the typical retailer is ordering between $5,000 and $6,000 in new comic books (and between $500 and $750 in new trade paperbacks) each month. All told, it racks up to $250 million a year or so, newsstand included.

So how does the back-market compare today — and how has that changed?

Well, it's moved, for one thing. Talk to *some* retailers today, and they'll tell you their back-issue sales are puny, less than 5% of total volume. And that's not surprising, as the model in comics retailing really has changed in the last decade. Shops have committed less floor space to back issues, as an economic need to diversify and stock faster-turning merchandise has come into play. It doesn't help, of course, that the early 1990s gave us heaping gobs of extra comics that no one will *ever* want. And the later years of the decade saw such close-to-the-bone inventory control that few new back issues were ever stocked in the first place.

But there are still 20 billion or more old comics out there, and even in shops that have moved back issues off the floor entirely, there are those who tell me that selling them is just as important a part of the business as ever. It's just moved into the back room — and online. Where setting up to do mail-order once required spending advertising dollars, money for printing a catalog, and time to respond to phone orders, store websites and such auction sites as eBay make liquidating inventory a cheaper, if not always simpler, proposition.

I was already familiar with a number of back-issue heavy hitters whose back-room back-issue trades were exceeding the new comics revenue from the shop floor, but it's interesting to see how the Web has helped mail order seep out to stores that didn't trade in it before. We asked retailers in ***Comics & Games Retailer*** about their online back-issue business. Some who aren't selling online now say they are at least thinking about it. And, between the heavy hitters and the not-yets, there seems to be a fair number of rank-and-file stores doing business at the level of "a little bit of eBay here and there."

So, while experiences may be different from store to store, it sounds as if the back-issue sideline is still there: It's just moved off the shop floor.

So how much is out there? I've written before that the eBay share of the back-issue comics business could be as much as $100 million annually. That's just a guess, but it's inspired by some actual figures that I've been compiling in weekly reports for ***CBG***.

We know that, since Jan. 1, auctions for 21,486 comic books graded by CGC have closed with bids totalling more than $4.87 million: an average of $227 per comic book! Clearly, with reserves not being met on bigger-ticket items, the actual total figure changing hands is probably between $3 and $4 million — but we can still guess that we're on pace for an $8 million CGC year on eBay.

What we *haven't* calculated is the *rest* of eBay. We do know that, as of July 11, only about one in about 70 comics items listed in an eBay search was a CGC comic book. We certainly *don't* assume the average non-CGC comic book is closing for $227 — far from it! But, if fewer than 45,000 CGC comics auctions can close for $8 million in a year (and that's the current pace), yeah, we sure do wonder what the contribution of the year's other 3 million eBay comics auctions is. It may not be $100 million, but it could be well on the way there.

The next question to ask is, "How much of the back-issue business is moving through eBay, anyway?"

It's the toughest question. Each of the

Meet the *CBG* "Punchline Live" panelists!

Peter Bickford

Human Computing

Peter is the creator of *ComicBase*, the most comprehensive commercial utility software available for comics collectors. He also provides material for ***CBG***'s weekly *Resale Report*, informing readers of the latest market trends.

Brian Hibbs

Comix Experience

Brian owns Comix Experience, a comics retail store in downtown San Franscisco. Since 1992, he has written *Tilting at Windmills*, a monthly opinion column in *Comics & Games Retailer* magazine. Speculators and late-shipping publishers fear him.

Richard Evans

Bedrock City

Richard owns Bedrock City, a retail store with a sizable back-issue operation in Houston, Texas. He has served as an Overstreet advisor for several years and is a former president of the American Association of Comicbook Collectors.

Chris Foss

Heroes & Dragons

Through Heroes & Dragons in Charleston, S.C., Chris runs a substantial back-issue operation, specializing in high-grade older comics. Heroes & Dragons has a regular floor presence at many shows, including San Diego.

Chuck Rozanski

Mile High Comics

America's best-known comics retailer (until that guy on *The Simpsons* came along), Chuck runs the world's largest mail-order firm for comic-book back issues. He maintains a searchable product database at *www.milehighcomics.com*.

Steve Borock

Comics Guaranty Corp.

Steve is chief grader and part-time public relations person for Comics Guaranty Corp., a third-party grading service that entered the industry in 1999. Steve is also a comics collector of long-standing in his own right.

"By a lot of definitions, 60% of my sales are backlist. It's just backlist with a spine on it."

— Brian Hibbs

sectors is shrouded in mystery. Back when mail-order sales were generated o ly by ***CBG*** ads and catalog sales, we sti couldn't *really* say how much business that represented. That's still the case for comics moving through those channels today. Likewise, nobody's really keeping track of what volume dealers are doing on their own websites or at conventions. And, as noted, it's hard to generalize any more about what individual shops are selling off the floor.

But it doesn't seem that one has to draw the circle *too* much wider than eBay before the secondary market begins to approach the new-comics market in dollar volume. It may just be *so* dispersed that it's impossible to generalize about it. It's a lot easier to judge the health of a market made up of 3,000-plus known accounts than it is to address a market that's spread out all over the place.

Whatever its relative size turns out to be, what good does the knowledge do us? It's always struck me that every new comic book is, in some sense, in competition with every existing comic book — for space as well as dollars and attention. I think a better understanding of how front- and back-markets relate helps a retailer who works with both.

There's also the matter that, to some extent, some back-issue buyers would just as soon buy a new trade paperback from you — if it was available. Minding the back-issue market, then, can serve those publishers who have large libraries of existing comics well. If, say, old *Transformers* comics are flying, maybe it's time to get enough of the license to reprint the old stuff ...

"Fifty cents a pound"

JJM: Brian Hibbs, you've got a *much* different way of dealing with back issues that come in than you did 10 years ago.

Brian Hibbs: Sure, absolutely. What we do is buy by weight. We pay 50¢ per pound, *regardless of what it is*.

We've got a freight scale, we bring in their comics, we throw them on the scale. We don't even look at them. We throw them on the scale, and we buy them that way. And then we sell the comics really cheap.

What's interesting, though, is, by a lot of definitions, I would actually say that 60% of my sales are backlist, because it's just backlist with a spine on it. I think that's what's happened with a lot of stores is that, rather than selling floppy, individually bagged-and-boarded books, they're selling trade paperbacks. And I think that's a much saner way of doing it, because for the consumer you can be relatively assured that you can actually find the thing you want without having to spend a million dollars on it.

JJM: What do you do with the stuff that will never, ever be collected by anybody? That you know is quality and that needs to be out there? Where's your *Miracleman?*

Hibbs: The thing with *Miracleman* is, if we had *Miracleman*, and the market said it was worth $100 per issue or whatever — well, that's out of the price range of most people. So they're not going to read it, anyway.

JJM: Are you doing any sales on the Web?

Hibbs: No. None whatsoever.

JJM: Were you doing mail-order 10 years ago?

Hibbs: Nope. We're pretty much just a pure comics shop.

Preparing for this topic, I asked a lot of retailers on a private retailer forum on the Web. I was surprised how many people were going in a similar manner. I think we're the only ones who actually have a scale, but a lot of them would tell me they pay $10 per long box flat — or it's a nickel a book. All of these things come out to about the same amount of money.

JJM: But you're talking about modern stuff that's coming in, aren't you?

Hibbs: No, we're talking about comics in general. There seems, at least to me, that there's a diminishing number of stores that put any kind of weight into stocking individual back issues.

JJM: So what percentage of your business is the actual handling of pamphlet-sized comic-book back issues?

Hibbs: 3-5%? Something like that.

1960s comics — sold as "new"

JJM: There's a lot of stores like that of Brian Hibbs, but there's a lot of stores, I think, like that of Richard Evans.

Richard Evans: I think the argument here is you have to break down back issues into a number of different categories: collectible back issues and, then, back issues in our store that we treat as frontlist.

We have back issues of Archie comics that people come in and buy — that's why people are coming into the store. Or *Classics Illustrated*s or even last year's X-Men comics.

And you treat all those things differently in the way you approach them.

Certainly, a lot of CGC-graded Golden Age and high-grade Silver Age is getting sold via the Internet or through whatever collector base that we've established

(continues on page 42)

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Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first person, and — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

JJM: Editorial Director John Jackson Miller
BWF: Projects Editor Brent Frankenhoff
JG: Associate Editor Joyce Greenholdt

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For our submission guidelines, please send a request (with a self-addressed stamped envelope) to Maggie Thompson at the address above or e-mail *cbgnews@krause.com*

Beau Smith
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Of late, I have been telling anyone forced to listen to my voice that this industry needs more comic-book reviews. For far too long we've been without in-depth reviews.

Just as I was thinking that there is no hope — y'all come through.

The Reading Room is now my favorite section of ***CBG***. I like the short, to-the-point views. Says it all without saying too much. The grading system is good. Gives you a short overview that you can quickly glance at. The pro and con is a fun part that gives it to you straight.

We've needed this for a long time. Thank you for delivering the goods.

I think this will help a lot of readers find things they may not have taken a chance on before. It will also help cash-strapped readers stay away from some of the dung beetles that roll up a ball of bad paper and try and tell us that it's a good comic.

My ball cap is off to you — and I don't take it off that often.

Jeremy Ruden

All of the recent debate regarding the encapsulation and overall value of comics has been brewing steadily over the past few months. Now that the population report of CGC is out, the gloves are off and prices for high-grade books just might skyrocket to record proportions. Here's the real question: What are collectors thinking?

If you look at the whole CGC process, there is only *one* reason to have a comic book encapsulated and that is to sell it. The rise of CGC came hand in hand with the rise of eBay and other auction sites. If I can't look at a comic book with more than a scan, I need the third-party grading to guarantee the condition. (Of course, when you're dealing with honest people, they will offer you a money-back guarantee, if you're not satisfied with the condition of the issue.) Otherwise, a collector should be able to judge the condition of an issue, if he gets the chance to examine it.

Just the other day on eBay, I saw a huge run of CGC'd Byrne *X-Men* for sale. The seller had no reserve but had a *very high* opening bid for each issue. Guess what? No bidders. Who in their right mind would spend $250 for a 9.6-graded *X-Men* #126? On the other hand, who would spend more than $800 for a 9.6 *Spidey* #122? The comic book is 28 years old, not 280! If it cost a dealer $25 to have a book encapsulated, what kind of mark-up would you be willing to pay?

Here's the kicker. There is no connection between the price of a book and its rarity. Let's take an example from the recent past. The "red hot" *Miracleman* series is finally getting the attention it deserves. The last two issues are very hard to find. Back when I purchased the back issues (before the series "heated up"), I couldn't find a copy to buy at conventions. So these are *not* common issues; they guide for $5, but on eBay they go for $15-$25. CGC's biggest category is Marvel Silver Age, but the "minor" series (*Journey into Mystery, Strange Tales, etc.*) and lower grades don't get encapsulated as much.

What conclusion should I come to as a collector? Should the number of CGC-graded comics determine its market value? If there aren't many copies of a specific issue that are encapsulated, does that mean that there is no market for them — or are they simply not out there? Either way, the CGC effect on the back-issue market is staggering, but I know that *I* will never pay 600% over guide for any comic book, no matter *what* grade it gets.

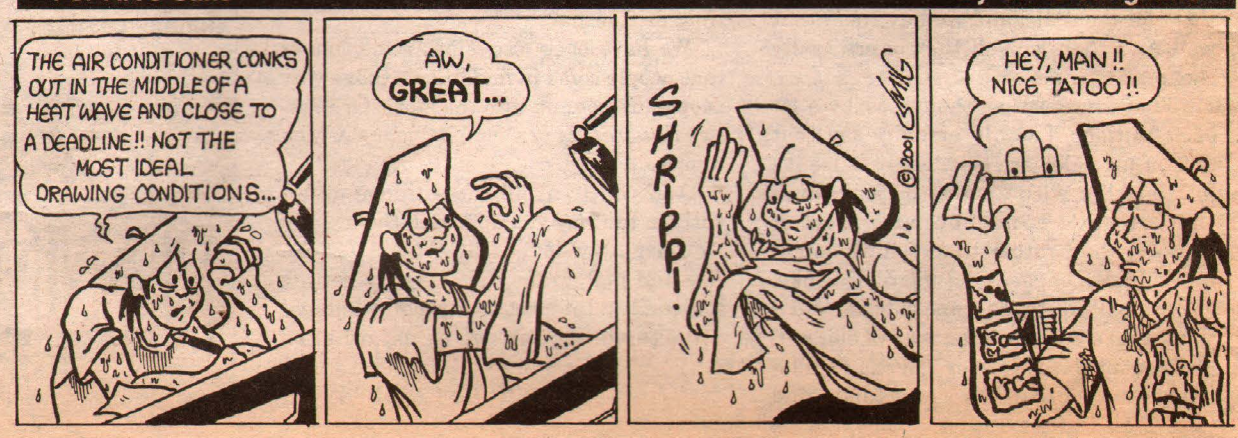
Any opinions?

Ralph Lagana
lagana23@snet.net

I am a teacher from Connecticut who enjoys comic books. I have over the years shared my hobby and love of comics with my students and I have worked to see that comics found their way into the hands of those who expressed enjoyment in them. The students I work with are in Grade 6 and find academics to be a challenge. They generally do not enjoy reading for pleasure but can be talked into reading comics. My stock of comics is running low, however, and I would like to appeal to the generosity of those ***CBG*** readers willing to donate comics to my school and students. Please contact me at the e-mail address listed above, if this is a possibility. Thanks in advance.

(continues on Page 16)

For Art's Sake — By Chris Smigliano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Oh, So?

From Page 14

I would also like to thank all of those who make ***CBG*** possible for bringing me back to comics, when I had almost wandered from this great hobby.

I had somehow received a free issue of ***CBG*** some time back in which several new comics had been reviewed, and it was the exuberant reviews given to *Heart of Empire* that got me hooked again. I just *had* to know what was so good that it had other adults praising it so heartily.

Also, I've seen several references to the *Mad* collection on CD-ROM. Is there any hope of ***CBG*** ever putting its articles into such a format and somehow cross-indexing everything? I've been getting and holding onto issues for a few years now, and they're becoming space-eaters. I refuse to throw them out, because they contain a lot of great information on the people that compose the industry. It would be an ideal reference source as well as storage format.

*[**Maggie:** Bill Gaines bought all rights and the original art when he owned **Mad**. When my late husband, Don, and I came to Krause Publications, we set up an arrangement of "perpetual but nonexclusive rights" for many of our contributors; even so, we purchased only one-time rights from several contributors and do so to this day. It's not beyond the realm of possibility that we would eventually negotiate some sort of licensing arrangement for some sort of collection, but it'd be a lot more complex to set up than it was to do the **Mad** collection.]*

Troy Reynolds
47 Henry Ave., Apt. 2
Harrison, NY 10528

A long-overdue selection of random thoughts regarding assorted topics:

Several months ago, Peter David discussed the Marvel Slashback program in *BID*. As I recall, the program lacked strong support from the retailers, and David questioned whether a rollback to $1.99 would entice anyone to try a new title.

I don't know what kind of overall success Marvel had with the program, but, thanks to the Slashback incentive, I'm a regular reader of *The Avengers*. Ten years ago, 90% of the new comics I purchased came from Marvel. For the past few years, I have not purchased any monthly titles from Marvel on a regular basis. The ***CBG*** article about Kang's return to the pages of *The Avengers* had intrigued me, but I was still not quite ready to try the series. When I saw the Slashback issue, I decided it was worth a shot.

I'm glad I did. I haven't missed an issue since. I've even been trying more Marvel titles again and enjoying several of them. So, in answer to the question, the Slashback program, along with an excellent ***CBG*** article, has led to additional sales and a rekindled passion for Marvel comics.

I believe Marvel has been making a number of good moves lately, despite the criticism the company and its leaders often receive. I'm sorry that Norm Breyfogle is having a difficult time finding employment. I'm between jobs now myself and know what a struggle that is. But to criticize a company for reaching out to fans, for offering a chance to fulfill a dream of working in the comics industry?

Breyfogle's comments in ***CBG*** #1443 smack of bitterness to me. It just goes to show that there can be two sides to every story. As a young fan, I would have been thrilled at even the chance of such an event. It's exciting for the fans, young and old alike. In fact, I would have submitted a Thor script myself, had I been going to the convention this year.

But Breyfogle sees it as another attempt of corporate America to increase its profit at the expense of the working man. Does he believe that this contest will lead to mass unemployment for older comics professionals? Does he think that only older, established pros can care about characters and create great (or even good) comics? I don't even know how to argue with such a position. There is not a single individual working in comics who was born as an established professional; each had to break into the field. Or am I mistaken in this assumption?

In ***CBG*** #1446, Guy Chiapparino asks how *Amazing Spider-Man* #1 could drop in value. It's simple. Comic books are a collectible. They have no inherent value, merely a *perceived* value based on what individuals are willing to pay. Is there any rule that states that a comic book's value must only increase — or, at the very least, remain static? With more collectors seeming to focus on extremely high-grade Silver Age comics in recent years, it wouldn't surprise me if demand has slowed for lower-grade issues.

I really enjoyed Steve Horton's "A Fantastic 40 years" in ***CBG*** #1444. I love articles like this and hope we can see more in the future. How about a more in-depth series of articles covering short runs of a specific series — for example, the Byrne run on *Fantastic Four*, the original Hobgoblin issues of *Amazing Spider-Man*, or Simonson's work on *Thor*.

Finally, if Barry Bonds hits 71, what will happen to the value of that Mark McGwire ball Todd McFarlane paid so much for?

*[**JJM:** Remembering Maggie's motto that "sports are dumb," I'll field this one.*

According to T.S. O'Connell of our sports collectibles staff, few people in that hobby thought that McGwire's 70th home run ball was worth the whopping $3 million sum McFarlane paid in 1998. And, while no one can predict the future, he said, the purchase price has not looked more reasonable with age.

If Bonds broke the record, would the fact that McGwire's record had only stood for three years reduce the value of McGwire ball? You might think so, O'Connell said, but McFarlane's purchase was such a break from expected market values that it's hard to apply conventional wisdom to it. Roger Maris' 61st home run ball circulated for years without bringing anywhere near what McFarlane paid — and that record stood for more than three decades.

*Hey, maybe McGwire's the guy that's been paying ridiculous prices on those **Spawn** #1s. I smell conspiracy...]*

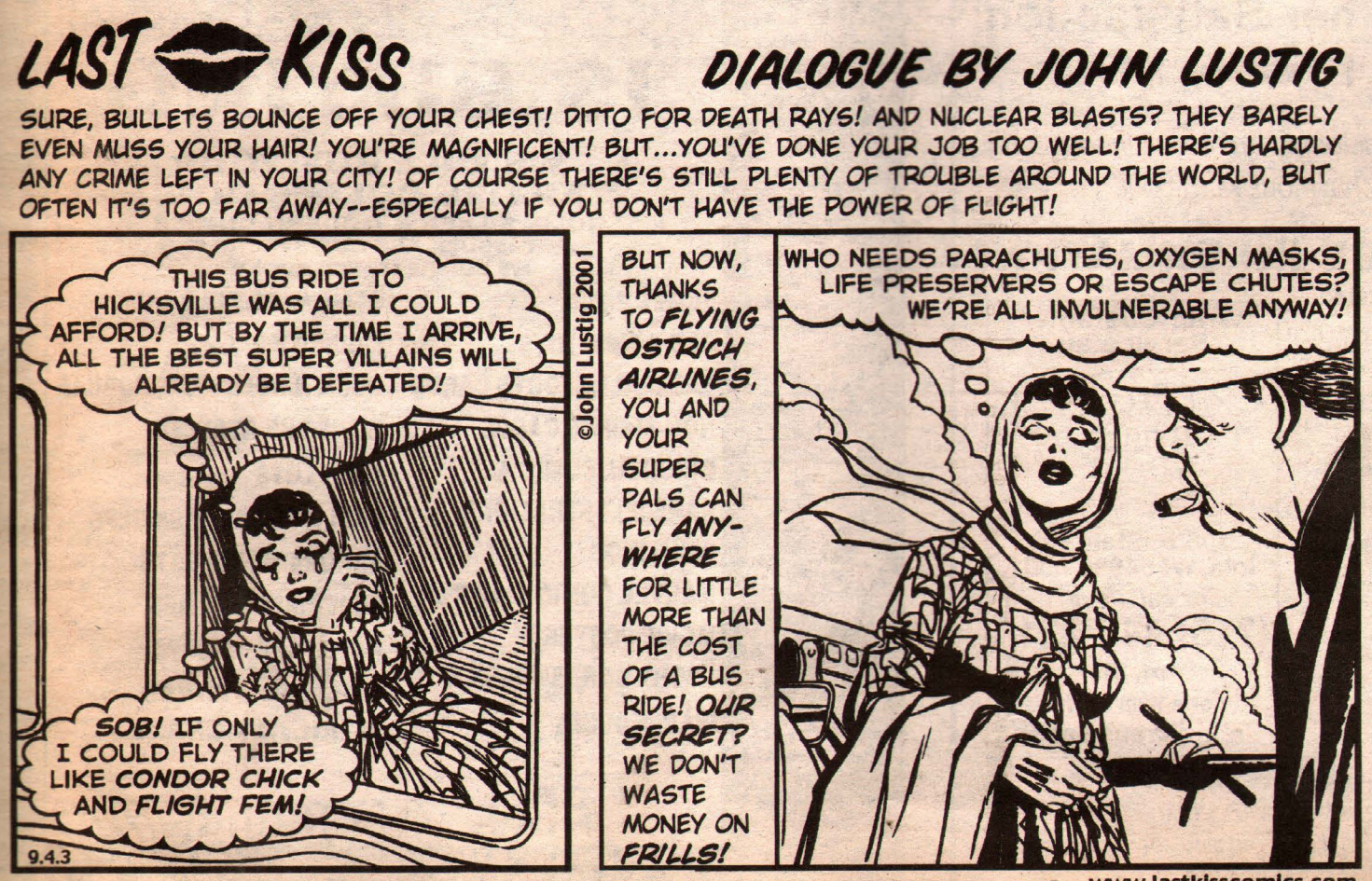
Michelle Nolan

I would like to thank longtime collector Gary Watson of Columbus, Ohio, for a memorably unselfish gesture. He provided one of my most satisfying moments in 45 years as a comics collector and enabled me to finish a 22-year quest.

I always bump into Gary at Comic-Con International: San Diego — usually, as we are both digging deep into boxes of old funny books. Gary, one of the friendliest and most knowledgeable collectors anyone could ever hope to meet, truly loves old comics.

When I mentioned to Gary that I had just found *Girls' Love Stories* #108 and, thus, needed only one more comic book to complete my DC romance collection, he asked which one. When I replied it was *Young Romance* #164 (which is valued at a whopping $3 in Overstreet "good" but had somehow eluded me for 22 years), Gary checked his collection list, discovered he owned a copy, and told me I could have it.

Sure enough, waiting for me upon my return home was *Young Romance* #164, completing my set of the 923 mainline DC romance comics (1949-77). When I bought the Fireside DC romance reprint book *Heart Throbs* when it was first printed in 1979, I had a few dozen DC romance comics and decided to collect them all. Little did I know then that (financial considerations aside) it might be far tougher to complete a set of DC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romance comics than a set of comics of any other genre. Now I know how difficult it was: It took 22 years!

Thank you, Gary!

Southern California collectors Dan Stevenson (who completed his DC romance set last year) and Mick Rabin also provided key wants in recent years, along with just about every dealer in the hobby over the past two decades. I estimate I amassed my DC romance set from close to — if not more than — 100 different sources.

Among the collectors I know, only Stevenson and Gary Carter also have complete DC romance collections. Can anyone else claim one? However, I hope to duplicate Gary Watson's kindness by finding the only DC romance issue that *another* collector friend needs to complete *her* DC collection. (I hesitate to name the issue, since I don't want her to have to bid sky-high on the Internet auction scene.)

Jack Abramowitz

I greatly enjoyed the "Class of 1941" theme in ***CBG*** #1447. I learned many interesting facts about some great Golden Age characters.

I feel obligated, however, to comment on two really rather insignificant points. (I know the gods of karma will cause someone to nitpick me in return, but what are you going to do?)

On Page 47 it states that Roy Harper's father crashed their helicopter on Lost Mesa years earlier. A helicopter in the mid-1930s? It was still in the experimental phase; the first truly viable helicopter, the FW 16, was developed in Germany in 1936, so it seems unlikely that the elder Harper would have been flying one. If you consult the story in question, he's shown flying an airplane, although there is an autogyro later in the story that does resemble a modern helicopter in at least one panel.

On Page 27, The Captain (whose column quickly became one of my favorite features in ***CBG***) states that the three Lieutenants Marvel were "shown wiped out" in the Crisis. Is this accurate? (It's not, as far as I can tell, although fan sites seem to differ on this point.) In the final issue of *Crisis*, they are shown fighting Shadow Demons in Brazil alongside Green Fury (later the JLA's Fire). The caption says they are "overwhelmed," but that doesn't necessarily mean killed. (After all, Fire survived.) True, they have not (yet) been included in any revamp, but they were not shown being "wiped out" like Flash, Supergirl, or Dove. (Or *were* they?)

On an unrelated note, I am looking to identify an Archie comic book from the early to mid-1970s. I am not sure if it is an issue of *Archie* or *Pep* or *Laugh* or what, but the cover shows (to the best of my recollection) Archie riding with Veronica on a homemade scooter, while Reggie cruises by in a flashy car. Archie says something along the lines of, "We have something his money can't buy," to which she responds, "Yeah — poverty!" Can any sharp-eyed reader help me identify the issue in question?

*[**Maggie:** Our Archie buff checked four boxes of assorted Archie comics but failed to track it down. Can any of our readers help?]*

Howie Gold

I'm waiting for estimators to call and tell me how much a new roof will cost (no collectibles have been damaged yet). Our new furnace cost $2,750 to replace (collectibles damaged: two magazine-sized boxes with nice runs of *Savage Sword of Conan, Hulk!, Kull, Howard the Duck, etc.* mags soaked on the bottoms and stuck together and to the box; ruined by the leakage of the rusted-out drainage pan from the air conditioning). Jamien, one of the nice men who just finished installing it, said he collected action figures.

We had a good conversation, after which I showed him an old copy of *Previews* and the latest issue of ***CBG***. I then called the subscription service number on Page 4 and requested a free sample copy for him, to which they graciously and generously agreed. I didn't even *think* about Krause's toy publication until now!

As he was walking out of my house, he found a package from Krause Publications inside my screen door. It contained, much to my surprise, a copy of the 1997 edition of *All in Color for a Dime*.I must have won it in one of the contests, but there was no note or anything attached.

Although I own both a paperback purchased by mail from a ***CBG*** advertiser and a hardcover bought at the St. Joe's church flea market in Hayward, Wis., I had not obtained this edition yet.

Thank you very much.

Looking forward to visiting with you to say "hello" at WizardWorld soon.

*[**Maggie:** You're welcome! See you there!]*

Mick Donovan

Now that *Josie and the Pussycats* is a bona fide flop, I'd like to analyze why, since, ironically, it was actually a pretty good movie.

First, a bad release date. Come on — Easter weekend? This film had "summer popcorn funtime" screaming out at every scene! Had it been released on a June weekend, it would have sold a lot more tickets.

Second, bad casting. Well, not perfect. At least, Rosario Dawson *was* perfect as Valerie and the actors who played Alan M and Alexander Cabot III were acceptable, but I felt Josie, Melody and especially Alexandra Cabot were miscast. Rachel Leigh Cook was fine as Josie, but she didn't quite nail the role. My gut reaction was, "Hey, cast Jennifer Love Hewitt as Josie — she can really sing, and that'd make the movie more believable." However, the problem is the angle of Love's face. She looks about as much like Josie as Warren Beatty looks like Dick Tracy.

Ultimately, I think the perfect Josie would have been Rebecca Herbst (*General Hospital* and *Space Cases*). Tara Reid was cast as Melody because Tara is the flavor of the month — and, looking at the box office receipts, that month is over. I believe I saw this name connected to the role early in the pre-production, and they should have stuck with her: Sarah Lancaster (*Saved by the Bell* and MTV's *Undressed*) would have been the definitive Melody. As for the actress who played Alexandra — Please, she looked 10 years older than the other girls, didn't get the character, and didn't fit in at all. Megan Parlen (*Hang Time*) would have stolen the show, if she'd been cast as Alexandra.

Finally, there was that whole thing where Archie Comics fired Dan DeCarlo. Bad karma form that probably helped the movie to flop, also.

I heard that the *Josie* TV series was announced before the movie was released. Does the editor know if they are still going through with the series in light of the movie's failure — and is it to be live-action or animation?

I understand *Smallville* will be on the WB network this fall. Originally conceived as "Young Bruce Wayne," it was reworked for the Superman characters. Is this the final nail in the coffin for Jon Peters' Superman movie, which was first announced back when *Lois and Clark* were still on the air? Will *Smallville* be a prequel to *Lois and Clark* or will it be yet another separate continuity in the Superman franchise (and what of the late-80's-early-90's *Superboy* TV series)?

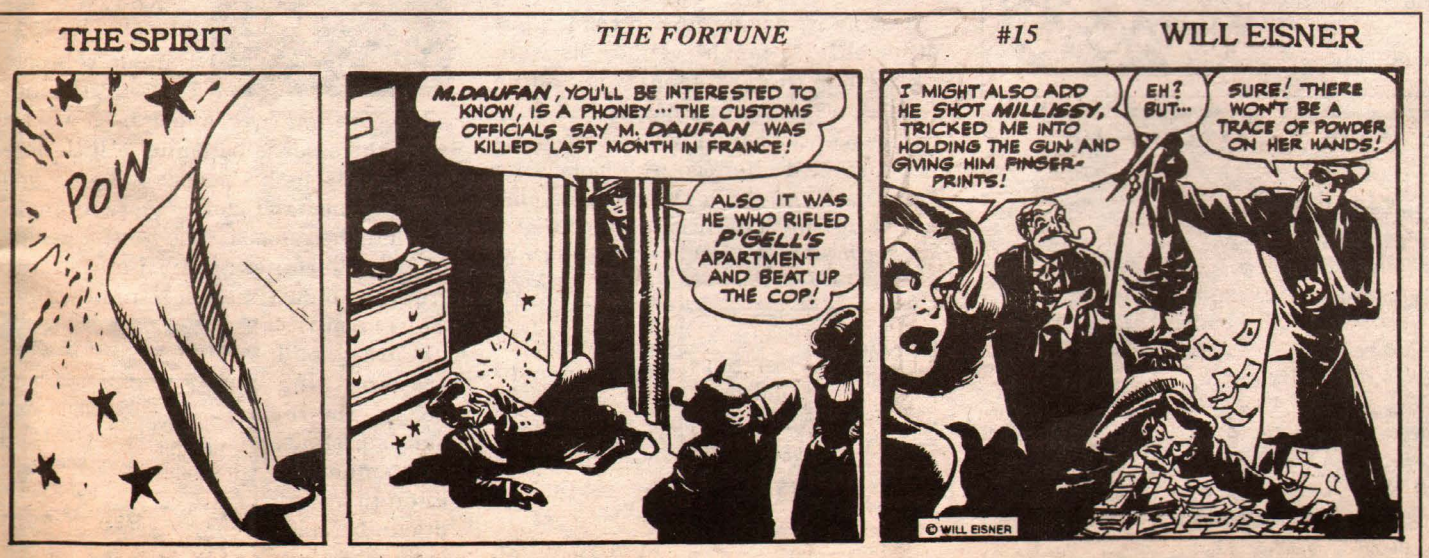
Speaking of Batman, I learned Ashley Judd has signed up to play Catwoman, and *7th Heaven*'s Barry Walton may play Robin — but any word yet on The Dark Knight himself? Is fan favorite Bret Hart still in the running? Could George Clooney return?

Maggie, I know you often report news items about The Monkees in ***CBG***. What do you think of the concept that Warner Bros. is planning on doing a big-screen remake of *The Monkees*, but the twist is they're going to use four girls instead of four guys, with the intention of casting Britney Spears as "Mikki Dolenz," Christina Auguilar as "Davida Jones," Lee Ann Rimes as "Michelle Nesmith," and Hoki (Don Ho's daughter) as "Petunia Tork"?

*[**Maggie:** **Batman: Year One** is scheduled for release in 2002, directed (according to **www.imdb.com**) by Darren Aronofsky, whose best-known work is **Pi** (1998). I haven't heard any word about a Josie TV series.*

*Judging from the (gripping) trailer I saw in San Diego, I would doubt that **Smallville** was conceived as anything but **Smallville**. I suppose someone might have said, "Hey, let's do a TV show about the young Batman," and someone else responded, "No, but how about one about the young Superman." But **Smallville** is no way a reworking of anything except the Superboy mythos (and, yes, there are changes). There may be something tantalizing about Lois dropped in along the way, but the focus in Smallville is Clark Kent (Tom Welling, who looks terrific) and Lana (played by Kristin Kreuk, who looks great, but nothing like, say, the Kurt Schaffenberger teen). Characters listed via IMDB include Clark and Lana, Lex Luthor, Pete Ross, and Jonathan and Martha Kent.*

***Smallville** is a fresh take, from everything I saw, and you won't want to miss the first broadcast.]*


THE SPIRIT
THE FORTUNE
#15
WILL EISNER
POW
M.DAUFAN, YOU'LL BE INTERESTED TO KNOW, IS A PHONEY··· THE CUSTOMS OFFICIALS SAY M. DAUFAN WAS KILLED LAST MONTH IN FRANCE!
ALSO IT WAS HE WHO RIFLED P'GELL'S APARTMENT AND BEAT UP THE COP!
I MIGHT ALSO ADD HE SHOT MILLISSY, TRICKED ME INTO HOLDING THE GUN AND GIVING HIM FINGER-PRINTS!
EH? BUT...
SURE! THERE WON'T BE A TRACE OF POWDER ON HER HANDS!
© WILL EISNER

The Spirit **original art is available through Denis Kitchen Art Agency, P.O. Box 9514, N. Amherst, MA 01059-9514. E-mail *web master@deniskitchen.com* or website *www.deniskitchen.com***

COMICS BUYER'S GUIDE THE READING ROOM

The comic books, graphic novels, and trade paperbacks people are reading today!

PICK OF THE WEEK

Superman & Batman: Generations II

DC
$5.95, color, 48 pgs., available now
Written and illustrated by John Byrne

reviewed by ***Steve Horton***

Byrne's Generations universe returns with *Superman & Batman: Generations II*, a four-part Elseworlds tale. The concept behind *Generations* is taking DC heroes and giving them the same origins they had when they first appeared. Byrne then moves the story forward through the decades, showing what would happen, if those characters aged in real time.

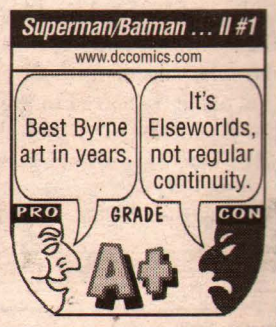
It's a fascinating spin on the DC universe, and Byrne manages to stay true to Superman, Batman, *etc.*, as they were portrayed in the appropriate decades, while creating entirely new characters that represent their descendents.

This is the best Byrne's art has looked since 1996's *Batman and Captain America*. Rather than stick to simple layouts of the Golden Age, as another homage title might, Byrne instead uses modern sensibilities in his art, up to and including computer-generated modeling for the Batmobile.

The story is fast-paced, sharp, and dynamic. From the giant Nazi war machines that The Justice Society struggles against in 1942, to Wonder Woman racing against time in her invisible plane to save Steve Trevor in 1953, there's never a dull moment.

The only drawback to this limited series is that fans may avoid it, because it's not the "real" DC universe. If this *were* the real DC universe, Byrne would be much more constrained by what he could and couldn't do with the characters. Would anyone really want to read a story where the writer runs into one brick wall after another because of licensing issues?

Someone give Byrne a regular title again, quickly.



READING ROOM REPORT CARD

The past few weeks' grades

Action Speak #5-6	B+	*Monster World* #3	A-
Age of Bronze TPB	A	*Mystic Funnies* #1	B
American Century #5	B+	*Myth of 8-Opus* #5	C-
Daredevil: Yellow #3	A	*Nevermen* TPB	A
Death & Candy #2	C	*Nocturnals: Dark Forever* #1	B
Dirty Pair: Sim Hell Remaster #1-2	B	*Odds On*	B+
Fantastic Four #45	B+	*Planetary* #15	A
Fantastic Four 1-2-3-4 #1	A	*Planet of the Apes TPB*	B
Ghost/Batgirl TPB	C+	*Ring of ... Gotterdamerung* #1	A
Green Lantern #141	B-	*Simpsons Comics* #60	B
Gunsmith Cats: Mister V #8-9	A	*Slow News Day* #1	B+
Hopeless Savages #1	B	*Sojourn Prequel &* #1	A-
JLA: Tower of Babel TPB	C+	*Startling Stories* #1	B
John Buscema Sketchbook	B	*Strange Heroes* #1-3	B-
Joss Whedon's Fray #1-2	A-	*Ultimate Spider-Man* #12	A
League ... Crimefighters	B-	*Witchblade* #48	B+

Vesper #1 — Acetylene

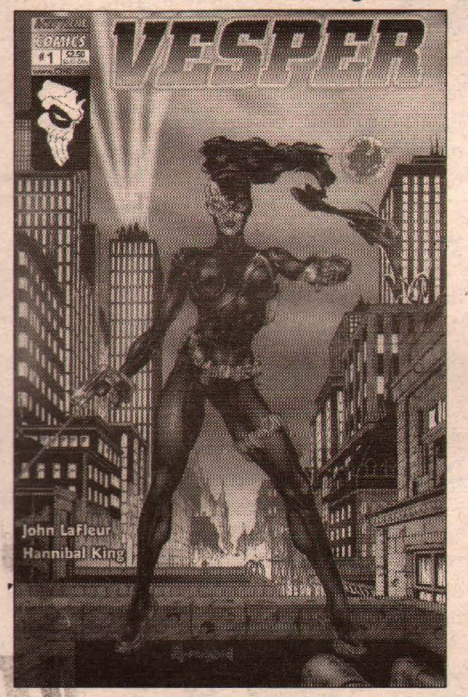
$2.50, color,32 pgs., available now

reviewed by ***Jim Johnson***

A frustrated individual has had enough of all the failings of the justice system in this series by John LaFleur and Hannibal King. Tired of seeing countless criminals go without punishment for their crimes, this person embarks on a crusade of vigilantism, delivering more violent and punitive forms of after-hours justice to criminals than the system will allow.

And frustrated fans have probably had enough of this concept.

Vesper tells a story that has been told and retold for far too long and far too many times, not just in comics, but other entertainment venues, as well. This time, the protagonist is Sabina Reeves, a cop who witnesses bad guys escape justice on a daily basis. Vesper is her costumed alter-ego who looks a lot like The Huntress, a DC super-heroine who is already a derivative character.



This is not to say the issue is bad, by any means, but it's so incredibly — average. Something fresh needs to be added to such a stale idea to make the story more worthwhile. The other characters all look as if they're straight from various early Image titles, and the dialogue contains no clever witticisms or catchy lines. King's art is more than competent, but not breathtaking.

Fans who can't get enough of this whole vigilante idea will probably find this series enjoyable but would do better to continue buying *Batman* or *The Punisher*.

Silke #3 — Dark Horse

$2.99, color, 32 pgs., available now

reviewed by ***Oliver Chin***

In Tony Daniels' latest series, CIA agent Sandra Silke joins a classified scientific project on genetic modification. However, when results go awry, the government wants to terminate the experiment — and her along with it! Framed for murdering her fellow mutated operatives, she's on the lam trying to evade the posse headed by the cold-blooded killer Nathan Spinter.

This issue opens as Silke and her compatriot Jason Rorey break into a secret laboratory that is producing new agents who can "morph" like her — and a clone of the President! Further surprises await, as she finds the corpse of her partner Duffy, now a frozen monster, and her own unique blood in mass quantities. Can she destroy the evidence and escape in time?

Known for *The Tenth*, Daniels recently created the miniseries *Adrenalynn* and *F5*. However, each successor is becoming a little less memorable, as his pencils have become more rushed and stories more formulaic. Here, he rehashes the routine recipe of lithe heroines (indistinguishable from swimsuit models), mendacious government agents, and transforming beasts. The result is presented smoothly enough but doesn't challenge either the creator or the reader.

Black Panther #34 Marvel
$2.50, color, 32 pgs., available now

reviewed by ***Chris Reed***

"Gorilla Warfare" Book 1 of 2, "Hello, I Must Be Going," is another good issue of a sleeper hit. At this point, if a company can produce 34 monthly issues of a new or a revived series, it is succeeding on some level.

With guest penciller Jim Calafiore and inker Livesay, this fill-in issue depicts the struggles of K. Everett Ross and King T'Challa, The Black Panther. After meeting in New York City with Henry Peter Gyrich, ex-National Security Council liaison to The Avengers, the king and Gyrich embark on a rescue mission to the Crystal Forest in northern Wakanda, the Panther's country. This unusual forest is home to rare white gorillas and the outlawed Jubari cult. M'Baku, aka The Man-Ape, has taken T'Challa's stepmother and the American "Queen Divine Justice," a Dora Milaje, to this area. ("Dora Milaje" means "adored ones"). A young superhero, Vibraxas, also tries to rescue the women. Super-villainess Malice caused this situation last issue after assisting M'Baku.

Meanwhile, Ross, a special aide with the U.S. State Department assigned to The Panther in the first issue, is probably the Panther's best friend. He undergoes a bizarre change straight out of *Buffy the Vampire Slayer*.

The art is detailed, using great backgrounds to complement the main action. As an ex-Valiant artist, Calafiore brings its decent "house style" (before "Birthquake") to this issue. Priest's characters are well-scripted. Panther is a calmer, more strategy-oriented character than almost any other fictional protagonist, while Gyrich is still arrogant and overblown. The issue has intrigue, global settings, heroes, zealots, comic touches, and action. *Black Panther* might appeal to fans of such diverse books as *Wildcats* or *Buffy the Vampire Slayer*.

Batman: Gotham Knights #19 DC
$2.50, color and b/w, 40 pgs., available now

reviewed by ***Brent Frankenhoff***

While the cover of this issue announces work by Devin Grayson, Roger Robinson, and John Floyd is inside, contents are really a lead story by Chuck Dixon and Dick Giordano followed by a black-and-white back-up story by Mark Schultz and Claudio Castellini.

The cover glitch does provide a chance to pay tribute to Grayson and company. She has done an outstanding job with the title, turning it from "just another Bat-title" into something that fans look forward to for deeper insights into what makes The Dark Knight and his associates tick.

This month's "breather" initially feels like a fill-in issue with Dixon and Giordano's "The Factor of Fear" reading like the clichéd "villains think Batman is chasing them, when he's nowhere around" story. It's OK, but nothing stands out — except, possibly, for the ending.

It's the back-up story, "The Call," that commands attention and respect. Batman tries to save an innocent victim of one of his battles and quickly realizes he's out of his depth. The only person who can save the woman in time is the last person he wants to call — but he has no choice. The explanation of his actions is superb, the angles used by Castellini are outstanding, and the story overall is one that should be required reading for all wannabe Batman writers. Schultz really gets to the core of Batman's "mission," and a majority of the grade for this issue is based on this short story. Readers who haven't been checking out the black-and-white sections of *Gotham Knights* are missing something. These short pieces often seem to have more care and attention lavished on them than does the longer opening story. Hey, DC, how about another *Batman: Black & White* collection?

Tomb Raider #0 Image
$2.50, color, 32 pgs., available now

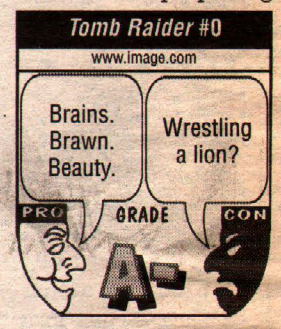
reviewed by ***Karen O'Brien***

Tomb Raider: The Movie — terrific special effects, thin characters. *Tomb Raider*: the comic book — brains, brawn, and beauty.

Brains: Writing as fast-paced and no-nonsense as Lara Croft herself sets up a mystery, envelopes Lara, and challenges her to know when *not* to fight.

Brawn: When it's time for action, Lara looks right at home. Action sequences are very well drawn, move quickly, and only a few witty remarks remind the reader of a certain webslinger. Apparently, Lara is so tough she can keep her sunglasses on for an entire issue — even while wrestling with a lion, fighting a small army, and giving history lessons about Roman legions.

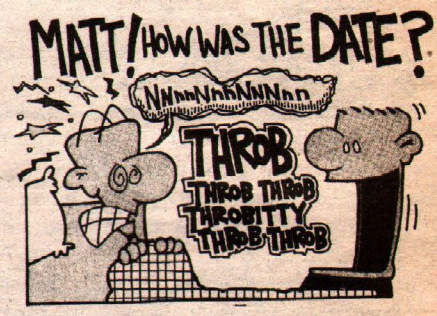
Beauty: The design is a great combination of framed and unframed images complementing the text and propelling the story. Lara's portrayal as equally comfortable whether behind a laptop or firing two sub-machine guns provides unexpected, but welcome depth.



Dork Tower #14 Dork Storm Press
$2.95, b/w, 36 pgs., available now

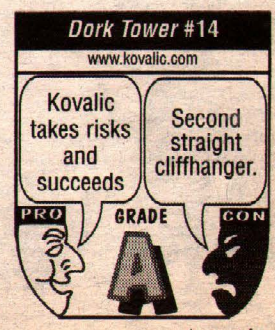
reviewed by ***Steve Horton***

This is not a typical *Dork Tower* comic book. For one thing, the lead story is humorous, but not in the typical gaming humor and slapstick vein that *Dork Tower* does so well. Instead, the story deals with the love triangle between main character Matt, his ex-girlfriend Kayleigh, and the new girl whom Matt has narrowly missed meeting for the last 14 issues: Gilly, the Perky Goth.



Social outcasts and relationship problems are both frequently dealt with in comics, but John Kovalic's take is unusual and inventive. He's heading into new *Dork Tower* territory and, while he's doing so, he's also experimenting with panel shape and layout, word balloons, and character expressions. A good example is the hangover that Matt

(continues on Page 20)



THE REVIEW CREW

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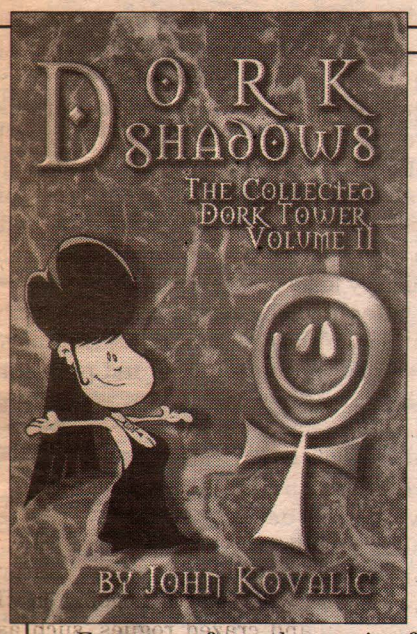
COMICS GUIDE

by MAGGIE THOMPSON



John Kovalic. *Dork Shadows: The Collected Dork Tower, Vol. 2.* b/w, Dork Storm, 164 pgs., TPB, $15.95, available now.

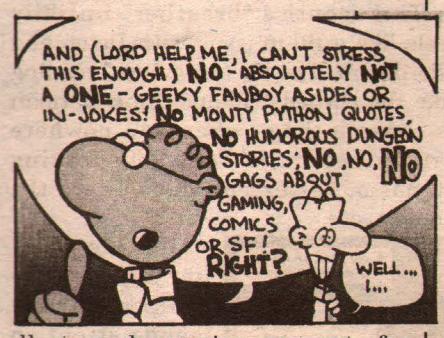
Every so often, the comics field produces a success that results in slow, steady growth. As readers find it, word spreads, and the devoted audience finds as much fun in the current issue as it had found in the issue that caught its readers' eyes in the first place.

Often, this particular sort of success comes from targeting a subdivision of the larger comics readership. In the case of writer-artist John Kovalic, his *Dork Tower* feature has built a growing, enthusiastic audience. Its members are captivated by his skill at creating amusing, lovable characters who strike sparks of recognition in the gaming community. Shop owners, game players, and the friends of those game players people his cast of characters. And his sly comments on the gaming community are so clearly done from the standpoint of a fellow aficionado that even the most pointed barbs tickle funnybones rather than draw blood.

3:11 PM HAS THAT SPECIAL ORDER OF $319.50 WORTH OF NONRETURNABLE WARHAMSTER ROLEPLAYING SUPPLEMENTS COME IN?
YEEES...
I DON'T WANT THEM ANYMORE.

(Kovalic's drawings are an integral part of some games themselves. In fact, newly released is Kovalic's own stand-alone Dork Tower card game for up to six players, *Chez Dork*, designed by gaming great Steve Jackson. Its theme is a common one in Kovalic's work: It's "the game of fantatic fandom and compulsive collecting." And its goal: "The object ... is to get more Stuff, faster, than all your friends.")

So the *Dork Shadows* volume collects a delightful montage of material aimed at readers who share obsessions so common to readers of ***CBG***. Kovalic plays with frustrations of


AND (LORD HELP ME, I CAN'T STRESS THIS ENOUGH) NO - ABSOLUTELY NOT A ONE - GEEKY FANBOY ASIDES OR IN-JOKES! NO MONTY PYTHON QUOTES, NO HUMOROUS DUNGEON STORIES; NO, NO, NO GAGS ABOUT GAMING, COMICS OR SF! RIGHT?
WELL... I...

collectors, depressing moments for retailers, torments of gaming. And (perhaps the most amusing strips) the perception of reality that somehow forms a barrier between fans and the people who share their lives.

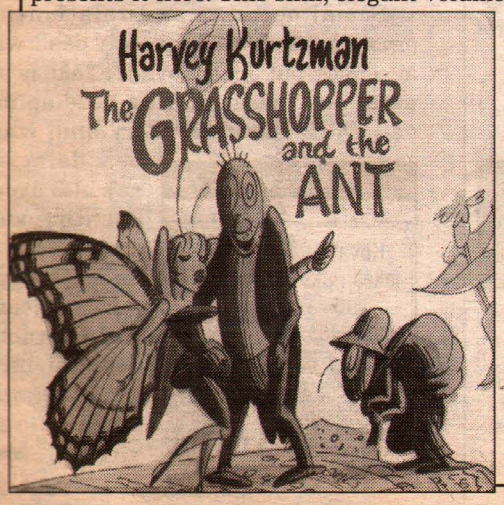
And the comments aren't limited to gaming by any means: "The comics company killed off the most popular character in the *history* of comics! Those *Visigoths*! Those ... Those ..." "Oh. Phew! They bring him back next issue." "Well, *duh*!" And so on.

The delightful volume is a treat for the initiated and will be a surprise to those who have somehow missed it in their pursuit of other entertaining comics.

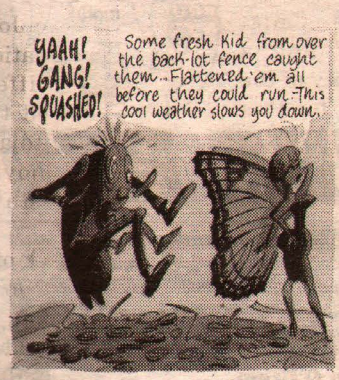
Dork Storm Press, P.O. Box 45063
Madison, WI 53744
ISBN 1-930964-41-2

Harvey Kurtzman. *The Grasshopper and the Ant.* color, Kitchen, 80 pgs. jacketed hardcover, $25, available now.

Hands up, everyone who meticulously preserved a copy of the May 1960 issue of *Esquire* magazine! Those who missed the issue altogether never saw one of the finest examples of the polished work of satirist cartoonist Harvey Kurtzman. Even those who *did* buy and save the issue never saw it as wonderfully presented as Denis Kitchen presents it here. This slim, elegant volume reproduces the art at the size of Kurtzman's original art.



Understand that its reproduction and design is aimed at readers who appreciate meticulously handled art projects. Readers who balk at paying $25 for something that can be hurriedly experienced in a fast 10-minute flip-through are not the audience for which this delicious project is intended.


YAAH! GANG! SQUASHED!
Some fresh kid from over the back lot fence caught them. Flattened 'em all before they could run. This cool weather slows you down.

Kurtzman, the editorial genius whose satiric sense invested *Mad*, *Trump*, *Humbug*, and *Help!* with his unique brilliance, is here on striking display. The audience for which this work was designed comprises people who yearn for permanence and the best possible reproduction of his art will be ecstatic. This is a modern fable based on the traditional story of provident and improvident action — as only Harvey Kurtzman could tell it. His fans need know no more.

Denis Kitchen Publishing
P.O. Box 329
Northampton, MA 01061
ISBN 0-9710080-0-0

READING ROOM
(From Page 29)

experiences in the opening pages. In short, Kovalic is taking risks, and it's working. This is not the same comic book it was in #1. It's better.

On the flip side, the one-page backups don't work as well as they have in previous issues. Kovalic really shines in the longer stories, and a full-length story in a future issue would be a sight to see.

Bizarro Comics DC
$29.95, color HC, 240 pgs., available now

reviewed by ***Jim Johnson***

The creators of acclaimed independent comics like *Akiko, Milk & Cheese*, and *Skeleton Key* take their shot at DC's most legendary characters in an eclectic, entertaining 240-page anthology.

Like most anthologies, some stories hit on all cylinders, and others misfire, but *Bizarro Comics* has a lot more hits than misses.

The standouts include Sam Henderson's and Dean Haspiel's side-splitting Captain Marvel story, as well as Paul Pope's and Jay Stephens' touching story of a boy who accidentally discovers the Batcave. Kyle Baker's Eisner Award-winning tale of "Letitia Lerner, Superman's Babysitter" is also included.

Chris Duffy's "Bizarre Wars" is among one of the weaker features, more because of its lengthiness than lack of laughs.

Editor Joey Cavalieri wisely kept the remainder of the stories brief, most at seven pages or less, which helps carry the reader through features that might otherwise have been skipped. It also has allowed for a wide and varied array of talent to contribute.

The price might scare away potential readers, although it's reasonably priced, considering the price tag of DC's Archives series. Otherwise, this book should appeal to both superhero fans who are looking for a new take on the genre and fans of the small press who have given up on mainstream comics.

Project 72 #1 Red Sun Prod.
$2.50, b/w, 32 pgs., available now

reviewed by ***Steve Horton***

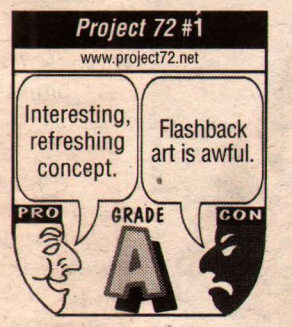
The reader may not have high hopes for this comic book as he or she begins the issue. Pages 1-2 and 4-6 are in flashback, and are drawn by Mike McDonnell, whose art does not display a basic understanding of anatomy, and examples such as Page 5, Panel 5 make

The Justice Foundation look like misshapen circus freaks. The art improves greatly by the time the story begins in earnest. Regular artist J.P. Dupras shows he knows what he's doing. Clean panel layouts, dynamic angles, and great facial expressions all add up to art that can only get better as Dupras gets more experience.

Jason Wright, creator and writer of *Project 72*, has put together a winning concept. The Justice Foundation's old financial backer, Roger Bentley, has recruited Rook, one of the few surviving members of the '60s super-team, to head up a new, young Justice Foundation. Rook is a rarity in the comics world: a veteran super-hero. While most super-heroes are perpetually in their 20s or 30s, Rook is at least 45 or 50 and has an interesting, three-dimensional personality.

The other new recruits — Tre Bentley (Roger's adopted son), a strong kid who can't speak; Jenna Duffy, who can generate flame; Johnny Velocity, a speedster; and Amanda Chen, a telepath — still need to be fleshed out as characters but are making excellent progress so far.

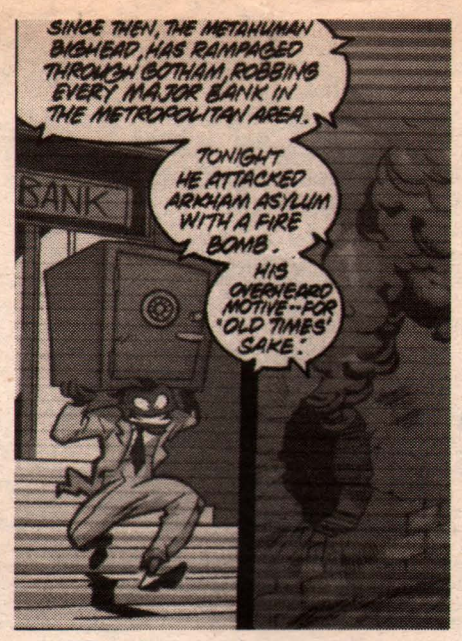
The sixth member of the group makes a surprising entrance on the final page and makes the reader eagerly anticipate the next issue.



Joker/Mask TPB DC/Dark Horse
$11.95, color, 96 pgs., available now

reviewed by ***Oliver Chin***

In another DC-Dark Horse crossover, this one written by Henry Gilroy and


SINCE THEN, THE METAHUMAN BIGHEAD HAS RAMPAGED THROUGH GOTHAM, ROBBING EVERY MAJOR BANK IN THE METROPOLITAN AREA.
TONIGHT HE ATTACKED ARKHAM ASYLUM WITH A FIRE BOMB.
HIS OVERHEARD MOTIVE--FOR 'OLD TIMES' SAKE.
BANK

Ronnie del Carmen with art by Ramon F. Bachs, The Joker and Harley Quinn knock over the Gotham City museum and find The Mask under glass.

After donning the magical artifact, The Joker, now a hyper-energized madman, quickly knocks out The Caped Crusader, runs amuck on Commissioner Gordon and garners a new reputation as the "Bighead."

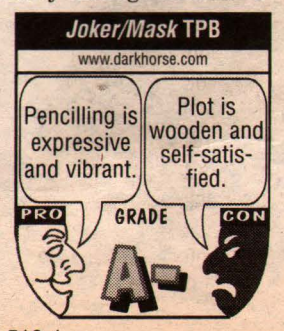
Unsatisfied with his media coverage, he commandeers the city's TV station. As his passion turns to maintaining his primetime ratings, The Joker alienates sidekick Harley, who soon recruits her old pal Poison Ivy to take the egomaniac down a peg. But easier said that done. Can The Dark Knight and The Mask's secretive protector Kelleway save the day?

Unfortunately, the Mask-enhanced Joker is not much more interesting than his regular character.

Slapstick comedy isn't The Joker's strong suit. Maniacal and dramatic sarcasm is, but, hey, that's a different genre. The Mask's fun is how it transforms an ordinary weakling into an extraordinary nutcase. This enjoyment doesn't exist when you start with a lunatic in the first place.

Rendered helpless by the lack of suspense, Batman becomes a second banana and cardboard straight man.

The Mask vs. The Joker would have been a simpler idea that would have been more interesting. Ironically, the subtext about flashy ratings stunts reveals how this comic book also tries to garner attention by pairing marquee names but, alas fails to deliver satisfying programming.



ISBN: 1-56971-518-1

SERIES SPOTLIGHT

The Flash #164-176 DC
$2.25@, color, 32 pgs.@, #176 available now

reviewed by ***Brett Weiss***

When writer Geoff Johns took over *The Flash* beginning with #164, he plunged the title character into a dark "Wonderland" (complete with passages by Lewis Carroll) in which The Scarlet Speedster (and, indeed, the Speed Force itself) did not exist and other super-heroes had fallen from grace. Certain *Flash* fans grumbled about it being yet another "alternate world" storyline, while others marveled at its literary themes and interesting characterizations. This ambitious, convoluted story lasted six issues and featured inks by Doug Hazelwood and pencils by Angel Unzueta, whose art is similar to

that of Sam Kieth and Kelley Jones. *Flash* #170 saw the debut of penciller Scott Kolins, an artist whose attention to detail is reminiscent of George Pérez. Also making his debut was colorist James Sinclair, whose muted tones and heavy use of browns and grays were a radical departure from anything seen before in the usually colorful comic.

As the series creeps into the mid-to-upper 170s, a regular team of creators appears to be in place, and the team members' respective talents are blending nicely. Johns has the alternate world story out of his system and is writing *film noir*ish stories teeming with gritty cops, senses-shattering explosions, tough characters, hard-boiled dialogue, exciting cliffhangers, surprises galore (what exactly is going on with Piper?), and crazed rogues, such as a more powerful Weather Wizard. Kolins' detailed backgrounds and expressive characters combined with Hazelwood's complementary, yet unobtrusive, inks give the series a sense of cohesion and intrigue. Add to that Sinclair's unconventional, strangely appealing colors and Brian Bolland's strikingly bold covers and you've got a complete package. *The Flash* is a fast-paced, explosive series that Editor Joey Cavalieri is surely steering in the right direction.

Impulse #77 DC
$2.50, color, 32 pgs., available now

reviewed by ***Brett Weiss***

Continued from *Young Justice* #36, *Impulse* #77 finds the teen-age superhero team stranded on Apokolips. Impulse, Superboy, Wonder Girl, and Cissie King-Jones (formerly Arrowette) set off across the planet in search of a fallen comrade. This situation sets up playful, yet argumentative, dialogue among the troubled foursome. A temperamental Superboy struggles in his leadership role, while a seemingly omnipresent Impulse continues his own struggle with his recently acquired powers of duplication, which enable him to send copies of himself into the past and the future.

Since the spry young speedster already runs much faster than the speed of light, these duplication powers would make him all but invincible, if not for his youthful inexperience and, of course, his impulsiveness. Writer Todd DeZago handles the multi-powered Impulse well, displaying the character's powers (as well as his heroism) hand in hand with his weaknesses. Carlo Barberi's pencils, though cartoonish in the extreme, fit the style of the title nicely.

Questions? Comments? Criticisms? Subpoenas?
Correspondence to 700 E. State St., Iola WI 54990 or *ohso@krause.com*

Spider-Man promos swing into theaters

By Steve Fritz

The clip starts with a group of well-dressed men entering what's obviously a bank and then whipping out an arsenal of semi-automatic weapons. In a scene that would have made Tom Cruise and the *Mission: Impossible* production team jealous, these robbers proceed to clean the cash out, take out all security forces that have the temerity to try to stop them, and then scale to the top of the building with the aid of jet-propelled grappling hooks. Once on the roof, they board a helicopter and appear to be making a clean getaway.

Or so it seems ...

As the robbers begin congratulating themselves over the Manhattan skyline, their helicopter suddenly stops short in mid-air. Like a beast trapped, the machine bucks violently before finally settling down. It's only then that the camera pulls back, and the audience sees the helicopter is caught inside a gigantic spider web that spans both Twin Towers of the World Financial Center.

Of course, if you had been paying attention, you might have seen that *other* infamous Gotham citizen swinging by on a spider web of his own.

With this one-minute trailer, Columbia Pictures begins its promotional efforts for the upcoming Sam Raimi movie, *Spider-Man*. While it may feature star Toby Maguire in the spider suit, viewers have no real way of knowing that, since he never takes the mask off.

In fact, the trailer and promo poster that have begun to infiltrate theaters barely show The Webbed Wonder. Instead, he either lurks in the shadows or flashes by the screen in takes so fast that, if you blink, you've missed him.

"Well, it's a long way until May 2002," one informed source at Columbia Pictures said, commenting on when the film will finally be released. "And to reveal all the things that we have planned between now and then will be talking out of turn."

On the other hand, don't be surprised that the movie poster becomes a hot item among fans of The Wall Crawler. Featuring our hero lurking behind a wall, it looks like something that was released out of Alex Ross' studio. The source said it's an enhanced photograph taken from the movie.

The only other thing Columbia Pictures will say at this time is that it does plan to do promotional work with a number of comic-book shops some time next year.

"We worked with the comics shops when we released *Red Planet*, and it was highly successful," said another source.

In the meantime, you can catch the trailer wherever theaters are showing *Final Fantasy: The Spirits Within*. It's also available via the Web at: *www.spiderman.sonypictures.com*.

Phoney's Big Bone Hunt

A closer view

On Page 42 of ***Comics Buyer's Guide*** *#1448, we brought you a quick look at Jeff Smith's new project: collectible PVC figures based on his* ***Bone*** *series. Here's a close-up look at those figures, including the "chase" sculpture, the sword-wielding Stick-eater (1 per 24). The figures will be packed one per sealed, identical $2.50 box, so fans can hunt for them.*

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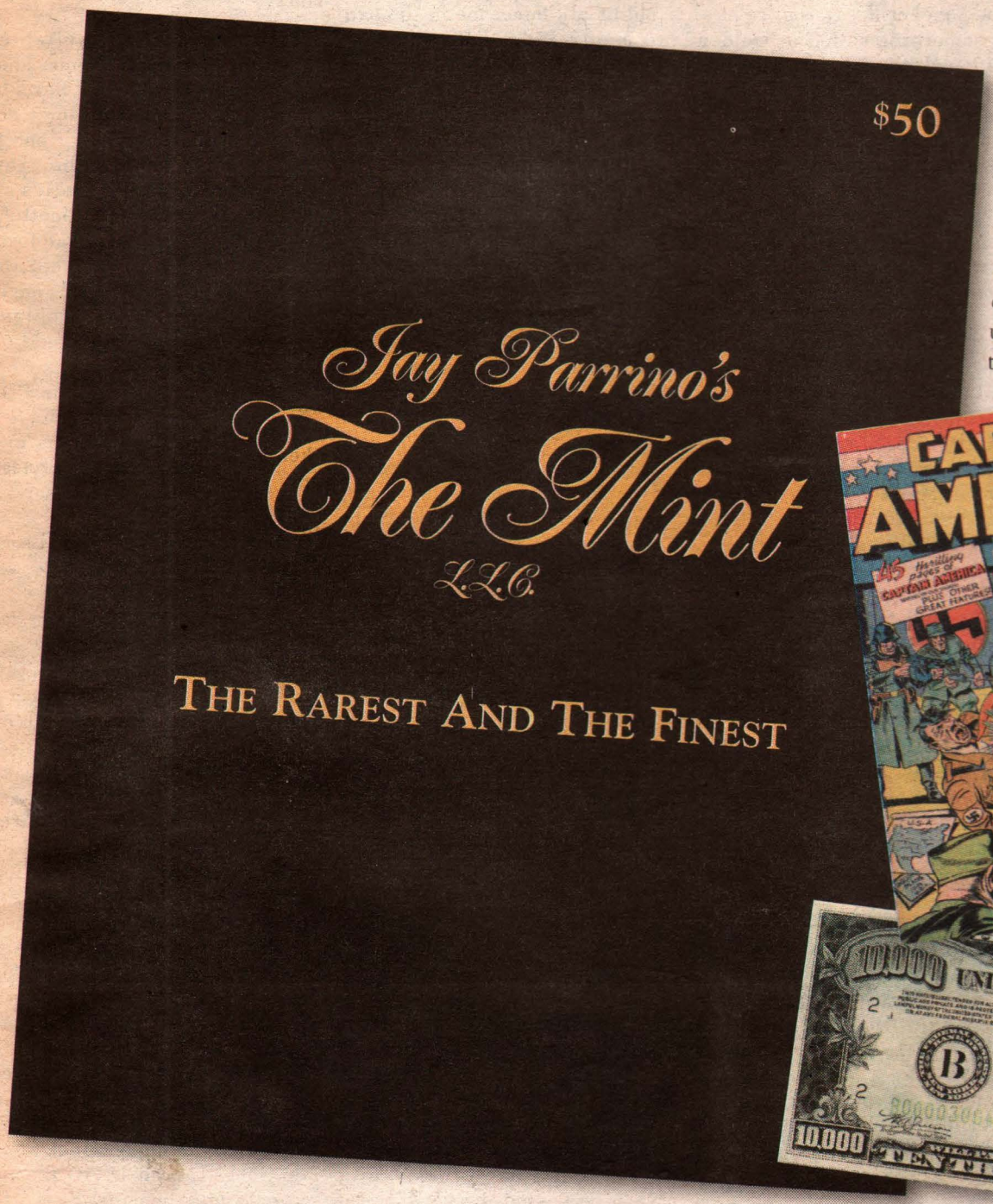

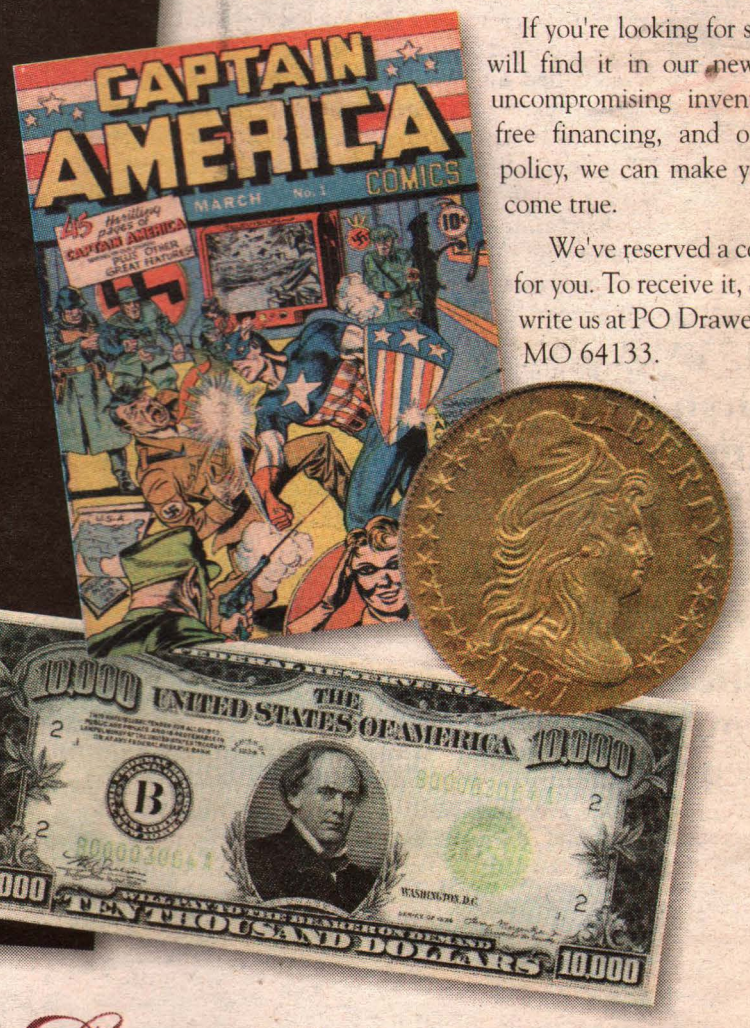

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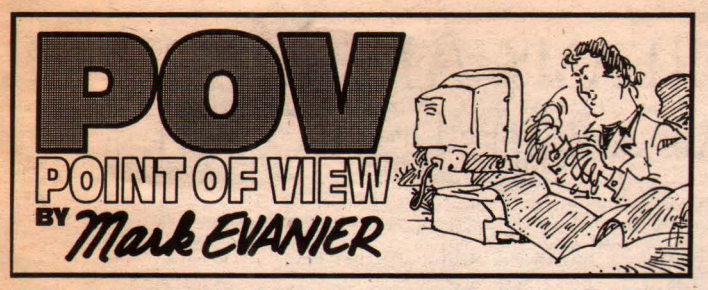
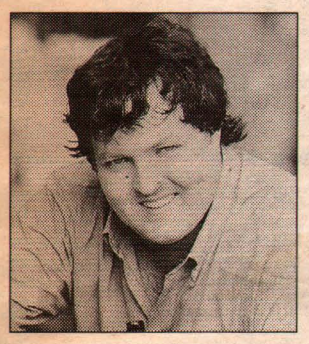


Bad con panels and how to avoid them

I've been attending comic conventions since the Mesozoic Era ... or, to be more specific, 1970. That's when I showed up at my first New York con and, later that year, the first San Diego Con.



There's an odd thing that happens with your first con: Time expands. So much is new and there's so much to see that a three-day con seems to last about a week. Nowadays, the four days of my San Diego trips seem to whiz by in the time it takes to microwave a Hot Pocket.

The San Diego Con wasn't even called the San Diego Con in '70, let alone its present moniker of "Comic-Con International." The first gathering was "The San Diego Golden State Comic Con," and attendees were impressed that a few hundred fans showed up. Nowadays, there are more fans lined up for Kevin Smith's autograph. (Attendance this year hit 53,000 — this, at a time when most comic books can't sell half that figure. Amazing.)

"General rule o' thumb: When your panelists aren't paying attention, neither is your audience."

I've been to all 31 San Diego soirees plus — this is a guess — 75 or 80 other conventions, not counting one-day mini-cons. So that's a lot of dealer rooms, a lot of silly costume competitions, and a lot of bad meals in hotel coffee shops.

It's also a lot of panels, as both audience member and participant. I can't claim to be an authority in many areas but I think I'm qualified to speak to the topic of Bad Convention Panels and how they get that way.

One too-common mistake is to pack the event with more participants than can comfortably be accommodated. Some cons think they have to put every guest on some panel or if, say, they're having something called a "Golden Age Panel," they have to include everybody on the premises who was in comics before 1960 or even 1970.

I once moderated a Golden Age Panel with, I think, 18 people. It was ridiculous — especially since two of them were Julius Schwartz and Gil Kane, each of whom is/was a panel unto himself.

More is not always better, because, with so many up there, the topics run far afield and the discourse loses focus. Get enough folks up there, and the subject will be spread thinner than the meat in Marie Callender's chicken-fried steak. Worse, none of the speakers get to speak very often, which means their minds drift.

General rule o' thumb: When your panelists aren't paying attention, neither is your audience. That is, if you can even keep an audience.

I prefer panels with only a few participants. Seven is the max, five is better, three is just fine. Some of the best I've seen were just one guy interviewing one fascinating person.

The worst was so bad, it was actually funny. It occurred around 1974 — give or take a year — at one of Phil Seuling's July 4th New York conventions. The late Mr. Seuling ran wonderful cons, but his idea of programming was to tell someone, "I want to have a Writers Panel at 2 p.m. Go down to the ballroom at 2 and do a Writers Panel."

That is pretty much what he'd said to, I believe, Mike Friedrich, who was then writing a couple of comics for Marvel. Mike rounded up Len Wein, Marv Wolfman, Denny O'Neil, and myself and told us all, "Meet me in the ballroom at 2. We're doing a Writer's Panel." At 2, Mike, Marv, Len, and I showed up in the ballroom. Denny, displaying prescient wisdom, did not.

But a lot of other writers did. Dozens of them. And they all wanted to be on the panel.

It was a time when a lot of new writers were breaking into comics. Somehow — with the paucity of logic that often infects my occupation — some had the idea that, if you weren't on the Writers Panel, some aspersion was being cast on your status as a professional writer. People were taking chairs from the audience, moving them to the stage, and simply adding themselves to the discussion, *sans invitation*.

One was a fellow who had just made his first sale — to Warren Publishing for *Creepy* or *Eerie*. He'd earned the magnificent sum of twenty-five smackers and, though his story hadn't been drawn, let alone published, he was a PROFESSIONAL COMIC BOOK WRITER (emphasis, his).

By now, this panel had around two dozen scribes seated on a riser, waiting to orate into the one microphone. When Mike suggested to the new Warren writer that the event was overbooked, the panel-crasher sniffed, "I'm a professional writer. I have a right to be on this."

Mike shrugged. The thing was a shambles and it hadn't even started.

When it did, he started by asking each panelist to identify himself and list a few credits. Then he passed the panel to the first writer who talked about himself for a minute or so.

Then the first writer passed the mike to the second writer, who talked about himself for a while.

Then the second writer passed the mike to the third writer, who talked about himself. (One thing I noticed: The less a writer had done, the more he talked. The guy with the one sale to Warren practically delivered his autobiography, passed out résumés, and did six choruses of "Born in a Trunk.")

Finally, months later, the microphone reached me ... and, before I tell you what I did, we must pause for a bit of philosophical reflection.

In this world, we often encounter Stupid Problems. These are problems that don't harm human or animal life, don't cost anyone any real time or energy, don't mean spit in the grand scheme of our existence. It's stupid but it really doesn't matter.

Stupid Problems are annoying because they're stupid, but they have a number of obvious advantages over Serious Problems. Among them is that Stupid Problems give you a choice.

If you have a Serious Problem, you pretty much have to deal with it — perhaps even solve it. With a Stupid Problem, that's optional. You can solve it, you can ignore it ...

... or you can do what I sometimes like to do, which is to see if you can make it worse.

Not all Stupid Problems lend themselves to this tack but some do. (There are also Serious Problems that are best handled by making them worse. When they're small-to-medium in size, they're annoying and pernicious, and you're not always sure where the trouble is. But when you enlarge them, suddenly what's wrong becomes obvious, plus you're forced to find a solution.)

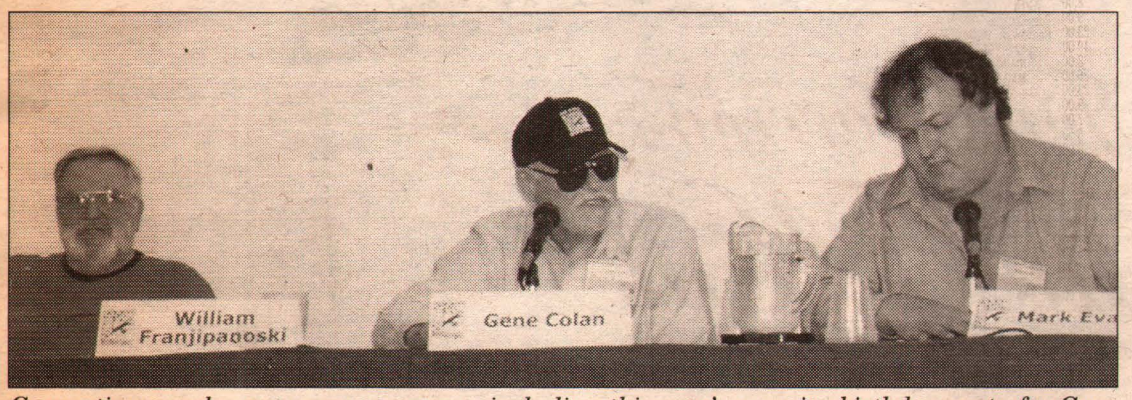
Had there been the slightest chance of salvaging this panel — of turning it into anything resembling that which the audience had come to hear — I wouldn't have done what I did. But I figured, *"This thing's beyond saving. Let's see how much worse we can make things."*

So I started inviting more people onto the panel.

My pal Tony Isabella was seated in the third row and, even then, he had more professional experience than half the folks with whom I was seated. So, instead of talking about my credits, I said, "Hey, folks! Tony Isabella is out there. He oughta be on this panel!"

The audience didn't particularly want more people on the panel but they clapped politely, and Tony obligingly got up and headed for the stage. "You'll have to bring a chair," I shouted, and he went back for one.

(continues on Page 26)



Convention panels serve many purposes, including this year's surprise birthday party for Gene Colan (center) at Comic-Con International: San Diego. Fellow artist John Romita Sr. (left) joined the panel "after William Franjipanoski failed to attend" (since he didn't exist). Mark Evanier (right) organized the event. And, of course, this was ***not*** *an example of a* ***bad*** *convention panel. It was, in fact, a rousing success.*

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22 NM/M (File Copy) 170.00
Bugs Bunny's Vacation Funnies 4 VG+ 14.00
Silly Symphonies 3 VG+ 39.00
DETECTIVE
100 G-/G (incomplete - missing 7 of 16 wraps. Boy Commandos story complete.) 35.00
353 VG- 7.00
360 VF/NM 39.00
367 VF+ 33.00
370 VF++ 36.00
372 VF/NM 34.00
374 VF- 21.00
376 VF/NM 34.00
376 FN- 9.00
377 VF/NM 34.00
379 VF++ 31.00
379 G/VG 5.00
381 VF/NM 34.00
382 VF++ 31.00
383 VF 24.00
386 VF+ 28.00
412 VG/FN 6.00
421 VF++ 22.00
427 FN+ 6.00
439 VG 8.00

448 VF/NM 12.00
466 VF+ 15.00
500 NM/M 12.00
500 NM- 8.00
DEVIL DINOSAUR
1 NM/M 13.00
1 NM 11.00
1 VF/NM 8.00
1 VF/NM 8.00
DICK TRACY
Four Color 96 VG- 40.00
DO-DO (5"X7")
4 (1951) VG 19.00
DYNAMO
1 G/VG 8.00
3 VF 24.00
EH! (Charlton, 1953)
1 FR/G 25.00
80 PAGE GIANT
1 VG- 48.00
2 VG+ 39.00
3 FN 43.00
4 coverless VG 2.50
12 VF- 85.00
12 FN+ 38.00
13 VF- 85.00
15 FN/VF 49.00
EXCITING COMICS
58 VG- 100.00
EXPLORER JOE (Ziff-Davis, 1951)
1 VG+ 27.00
EXPOSED
5 (1948) VG 24.00
FANTASTIC FOUR
27 FN+ 58.00
28 VF- 175.00
29 VF- 80.00
30 VF 90.00
30 FR+ 7.50
52 VG 23.00
65 VF/NM 48.00
66 VF+ 80.00
67 NM- 135.00
68 VF++ 43.00
69 VF/NM 48.00
69 VF- 23.00
70 VF 26.00
71 VF++ 36.00
72 VF/NM 48.00
73 VF- 29.00
74 VF- 30.00
76 VF 26.00
76 FN/VF 17.00
77 NM- 54.00
78 VF 27.00
79 VF+ 32.00
79 VF 21.00
80 VF/NM 39.00
81 VF/NM 33.00
82 VF/NM 33.00
83 VF+ 28.00
84 VF/NM 33.00
85 VF/NM 33.00
86 VF+ 28.00
87 VF 23.00
88 VF++ 30.00
89 VF+ 24.00
90 FN+ 10.00
ANN. 5 FN 26.00
ANN. 7 VF++ 21.00
ANN. 8 FN/VF 8.00
FANTASY MASTERPIECES
8 VF- 15.00
11 VF/NM 28.00
FAST FICTION
2 G/VG (Captain Blood) 49.00
4 FN (The 39 Steps) 79.00
5 VG+ (Beau Geste) 58.00
FAWCETT MOVIE COMICS
20 VG (Ivanhoe) 40.00
FEATURE PRESENTATIONS (Fox, 1950)
6 (#2) G (Moby Dick, Wally Wood cover) 26.00
FELIX THE CAT (Toby, 1955)
60 G+ 28.00
FIGHT COMICS
59 FR/G 16.00
62 VG 40.00
64 VG/FN (Last Baker issue) 48.00
FIREHAIR
1 FR- (Interior VG/FN) 24.00
FLASH
135 G+ 13.00
147 G 8.00
155 VG 12.00
159 VG- 10.00
166 G/VG 8.00
176 VG- 8.00
178 (80 Pg) G 7.00
179 VG+ 10.00
195 FN- 8.00
204 FN- 6.00
208 FN+ 10.00
216 FN+ 10.00
ANN. 1 FN 100.00
FLASH GORDON (Harvey, 1950)
1 VG/FN 75.00
2 VG/FN 52.00
3 VG- 35.00

FORBIDDEN WORLDS
8 FN- 80.00
19 VG- 35.00
FOREVER PEOPLE
1 VF++ 30.00
1 VF 23.00
FOUR COLOR (PC=photo cover)
61 FR+ (Santa Claus Funnies) 13.00
403 VG- (Little Bad Wolf #1) 9.00
406 G+ (Tweety & Sylv. #1) 10.00
413 FN (Robin Hood PC. 1st Disney movie FC) 30.00
429 G (Pluto) 8.00
567 G+ (Prince Valiant #1) 13.00
614 G+ (20,000 Leagues...) 10.00
620 FN (Mowgli Jungle Book) 12.00
624 G+ (Treasure Island PC) 10.00
672 VG (Quentin Durward PC) 12.00
684 FN (Helen of Troy PC.) 30.00
688 VG/FN (Alexander the Great PC) 14.00
749 VG+ (Secrets of Life PC. Non-Ad back cover) 12.00
750 VG+ (Great Cat Family) 12.00
812 VG- (The Big Land - Alan Ladd PC - non-ad back cover) 19.00
861 VG+ (Frosty the Snowman non-ad back cover) 11.00
897 VG (Jiminy Cricket. Non-Ad back cover) 13.00
948 VG+ (Daisy Duck's Diary - Non-Ad back cover) 13.00
949 VG- 8.00
985 FN (Shaggy Dog photo front and back covers) 20.00
1006 FN/VF (Hercules Unchained-Non-Ad back cover) 50.00
1014 G (3/4 of 1st page missing.) (Lennon Sisters photo front & back covers) 6.00
1055 FN- (Daisy Duck's Diary) 23.00
1070 VG+ (Solomon & Sheba photo front & back covers) 25.00
1139 FN+ (Spartacus-Kirk Douglas photo front & back covers) 23.00
1162 FN- (Yogi Bear Joins the Marines) 18.00
1183 VG/FN (101 Dalmatians) 24.00
1236 VG/FN (King of Kings photo front & back covers) 22.00
FRIENDLY GHOST CASPER
3 (1958) VG+ 14.00
5 VG- 10.00
7 VG 12.00
17 G/VG 6.00
FROM BEYOND THE UNKNOWN
7 FN/VF 11.00
FUN-IN
11 VF+ 13.00
FUNNY STUFF
75 G+ 9.00
GABBY HAYES WESTERN
9 G 14.00
GENE AUTRY (Dell, 1946)
3 G+ 22.00
4 G/VG 25.00
9 VG- 23.00
15 VG- 20.00
GHOST COMICS (Fiction House)
2 (1952) VG- 70.00
GIANT-SIZE...
Conan 1 VF+ 10.00
Fantastic Four 3 VF+ 10.00
6 VF- 6.00
Kid Colt 2 VF- 20.00
Spider-Man 3 VF/NM 20.00
G.I. COMBAT
169 VF/NM 9.00
182 VF/NM 8.00
182 VF+ 7.00
193 VF 6.00
194 NM- 9.00
197 NM/M 11.00
197 NM- 9.00
198 NM- 9.00

203 VF/NM 8.00
205 NM- 9.00
206 NM- 9.00
207 NM- 9.00
210 VF/NM 8.00
GIRL COMICS
2 (1950) VG 21.00
GIRL FROM U.N.C.L.E. (Gold Key)
3 VF+ 52.00
4 VF 42.00
5 VF- 36.00
GIRLS IN LOVE
47 (1955) FN 12.00
GRAND SLAM THREE ACES (Anglo-American, Canada, 1945)
45 G/VG 15.00
GREEN LANTERN
23 G+ 14.00
29 G/VG 16.00
38 G+ 11.00
39 G- 7.00
40 G/VG 57.00
40 G 39.00
44 VG/FN 17.00
45 VG+ 23.00
45 G/VG 18.00
47 VG- 11.00
50 FN 21.00
56 VG+ 11.00
90 VF+ 7.00
116 VF- 12.00
GUNSMOKE (Dell)
F. Color 679 VG- 23.00
HAND OF FATE (Ace, 1953)
19 VG- (Bondage, hypo needle scenes) 40.00
HARVEY HITS
8 VG- (Sad Sack's Army Life) 12.00
27 VG- (Wendy) 8.00
HAUNTED THRILLS (Farrell, 1952)
2 G+ (L.B. Cole art) 45.00
HAUNT OF FEAR
14 G (Origin Old Witch by Ingels) 41.00
THE HAWK (St. John, 1953)
4 FN 24.00
HAWK & DOVE
1 FN/VF 30.00
2 FN/VF 18.00
3 VF- 24.00
4 FN 12.00
5 VG+ 9.00
6 G+ 5.00
HAWKMAN
10 VG 11.00
25 VG 6.00
HEART THROBS (Quality, 1952)
10 VG+ (Ward art) 21.00
HEDY DEVINE
28 (1948) G/G+ 18.00
HEROIC COMICS
89 G/VG 5.50
HIT COMICS
38 G+ 36.00
46 VG 38.00
49 VG-/VG 35.00
57 VG 37.00
HOPALONG CASSIDY (Fawcett, 1946)
21 VG/FN 38.00
22 FN 48.00
HOT STUFF
19 VG+ 13.00
31 FN 10.00
HOUSE OF MYSTERY
90 VG+ 17.00
173 FN+ 13.00
HOWDY DOODY
37 G/VG 13.00
38 VG 15.00
HULK
4 FN 255.00
6 VG- 200.00
340 NM/M (2 available) 16.00
IDEAL (A Classical Comic)
3 FR+ (Joan of Arc Used in SOTI) 17.00
I LOVE LUCY
3 G+ 24.00
4 VG- 30.00
5 VG- 30.00
7 G-/G 13.00
12 VG 20.00
14 VG 20.00
15 VG-/VG 18.00
INDIANS (Fiction House)
10 VG+ 22.00
THE INFORMER
3 VG/FN 17.00
INVADERS (Gold Key)
1 VG+ 20.00
2 VF 47.00
3 VF- 41.00
3 FN- 14.00

4 VF+ 59.00
4 FN+ 18.00
I SPY
1 VF- 140.00
1 FR/G 11.00
2 FN 37.00
3 FN+ 40.00
4 FN- 32.00
JETSONS
3 (G.Key) VG 13.00
19 VG 9.00
JIMMY OLSEN
33 G/VG 14.00
88 VF 22.00
131 (Giant) VF- 21.00
160 VF+ 9.00
JINGLE JANGLE COMICS
37 VG 14.00
JOE PALOOKA
43 VG/FN 13.00
JOHN CARTER
F. Color 488 VG- 20.00
JOHNNY HAZARD (Best, 1948)
5 VG 31.00
6 FN/VF 59.00
8 FN- 35.00
JO-JO CONGO KING (Fox, 1948)
15 FR- (Interior VG+) 25.00
24 VG 85.00
JOURNEY INTO FEAR (Superior)
3 (1951) FN- 100.00
JOURNEY INTO MYSTERY
43 G/VG (Williamson art) 32.00
120 FN 19.00
JOURNEY INTO UNKNOWN WORLDS
9 FR- (Interior G+) 29.00
54 VG+ (Torres art) 36.00
JUDO MASTER
98 VF- 13.00
JUMBO COMICS
113 G/VG 23.00
118 G+ 21.00
121 VG 32.00
123 G/VG 23.00
JUNGLE ADVENTURES
17 (Super) VF+ 25.00
JUNGLE COMICS
107 VG/FN 42.00
108 VF- 70.00
110 VG 35.00
118 VG+ 35.00
148 FN- 42.00
JUNGLE THRILLS (Star, 1952)
16 VG 95.00
JUSTICE (Atlas, 1948)
9 G+ 17.00
JUSTICE LEAGUE
8 FR 12.00
12 VG- 26.00
13 VG/FN 39.00
15 VG 32.00
16 G+ 17.00
17 G+ 17.00
18 G 14.00
20 G+ 17.00
22 G 23.00
25 FN+ 34.00
28 FN/VF 45.00
33 FN+ 20.00
34 FN 19.00
37 VG- 15.00
38 FN- 22.00
40 VG+ 12.00
41 VG- 9.00
50 FN+ 16.00
54 VG 8.00
55 G/VG 9.00
56 FN/VF 23.00
57 FN/VF 19.00
59 VG 8.00
60 VF- 26.00
63 VF 23.00
71 FN 9.00
125 NM- 7.00
125 VF/NM 6.50
129 NM- 8.00
133 NM- 7.00
142 NM- 7.00
JUSTICE LEAGUE (1987)
3 NM/M (Limited-Superman logo, yellow cover) 36.00
3 NM (Limited-Superman logo, yellow cover) 27.00
JUSTICE TRAPS THE GUILTY
43 FN 17.00
KAANGA
9 G 14.00
10 FR+ 9.00
KATY KEENE
32 G-/G 16.00

KATY KEENE PIN-UP PARADE (Giants)
8 VG 37.00
11 VG+ (Story of how comics get CCA approved, narrated by Katy) 55.00
KID COLT OUTLAW
151 VF 8.00
163 VF- 7.00
182 VF++ 10.00
185 NM- 12.00
189 VF 8.00
194 VF/NM 11.00
212 VF/NM 7.00
214 VF/NM 7.00
217 VF/NM 7.00
219 VF/NM 7.00
Giant-Size] VG/FN 8.00
KID COWBOY (St. John, 1953)
11 VG+ 19.00
KID ETERNITY
6 VG 47.00
9 VG+ 51.00
9 G+ 31.00
LASH LARUE
9 FN- 80.00
LIFE STORY (Fawcett, 1950)
10 VG+ 11.00
13 VG+ (Wally Wood art) 29.00
16 VG- 8.00
LITTLE ARCHIE
25 VF- 25.00
LITTLE LULU
38 G+ 14.00
46 G 11.00
60 VG+ 24.00
80 G/VG 11.00
88 G+ 7.00
99 G/VG 8.00
LOIS LANE
34 G/VG 8.00
42 VG 9.00
43 VG/FN 14.00
49 FN/VF 25.00
58 VF- 26.00
64 VF- 26.00
65 FN/VF 18.00
67 FN+ 15.00
69 VF- 26.00
70 VF+ 26.00
76 FN/VF 17.00
77 NM- 54.00
78 VF 27.00
79 VF+ 32.00
79 VF 21.00
80 VF/NM 39.00
81 VF/NM 33.00
82 VF/NM 33.00
83 VF+ 28.00
84 VF/NM 33.00
85 VF/NM 33.00
86 VF+ 28.00
87 VF 23.00
88 VF++ 30.00
89 VF+ 24.00
90 FN+ 10.00
ANN. 5 FN 26.00
ANN. 7 VF++ 21.00
ANN. 8 FN/VF 8.00
LOVE JOURNAL
10 (1951) VG- 15.00
LOVERS' LANE
11 (1951) VG 10.00
MAD
43 VF- 59.00
56 VG/FN 26.00
51 VG 19.00
53 G+ 12.00
55 VG 19.00
68 VG 13.00
70 VF- 35.00
91 VG 7.00
95 FN/VF 14.00
99 FN+ 10.00
101 FN- 7.00
106 FN 8.00
(Set) - 121, 126, 144, 145, 159, 161, 171, 182, 190, 220, 242. Special 7, 10, 23 (inserts tight) avg. VG/FN 27.00
Russ Cochran Hardcover Volume 2, reprinting Mad #'s 7-12 NM/M 25.00
MAD FOLLIES
2 VG+ (Insert tight) 19.00
3 VG+ (Insert tight) 25.00
MAGNUS ROBOT FIGHTER (G. Key)
9 VG- 7.00
19 FN- 7.00
24 VF+ 18.00
25 VF 16.00
MANDRAKE
Feature Book 52 (1948) G- 30.00
MANDRAKE (King)
1 FN- 10.00
3 VF- 12.00
6 VF- 12.00
8 FN 8.00
9 FN+ 7.00
10 FN- 7.00
MAN FROM U.N.C.L.E.
1 VG+ 27.00
3 VG/FN 11.00

5 FN/VF 20.60
6 FN+ 15.00
8 FN/VF 20.00
9 VF- 30.00
10 FN/VF 20.00
15 VF 32.00
16 VF- 27.00
16 VG 7.00
17 NM- 52.00
18 VF+ 36.00
19 VF- 27.00
MARVEL FEATURE
3 VF+ 28.00
MARVEL'S GREATEST COMICS
28 VF 10.00
MARVEL SPOTLIGHT
1 VF/NM 21.00
6 VF+ 22.00
28 NM- 15.00
MARVEL SUPER HEROES
1 FN 24.00
1 VG/FN 13.00
1 VG+ 12.00
14 FN+ 22.00
15 VF 18.00
16 FN+ 9.00
17 VF- 16.00
18 VG+ 7.00
19 VF 11.00
MARVEL SUPER SPECIAL
5 (Kiss) NM- 115.00
MARVEL TALES (Marvel)
1 FR+ 14.00
4 VF+ 25.00
5 VF- 11.00
7 VF- 11.00
9 VF 15.00
MARVEL TALES (Atlas, 1949)
96 VF- 360.00
102 G+ (centerfold missing) 43.00
154 VG- 28.00
METAL MEN
19 FN+ 17.00
20 FN 15.00
22 VF 23.00
23 VF+ 29.00
24 VF- 20.00
25 VF- 20.00
26 VF 23.00
27 FN/VF 22.00
28 VF- 20.00
31 VF/NM 21.00
33 VF+ 18.00
34 VF 14.00
35 VF/NM 21.00
36 VF 14.00
37 VF+ 18.00
40 VF 14.00
MICKEY MOUSE (Gold Key)
109 VF 10.00
110 VF 10.00
111 VF+ 12.00
112 VF- 9.00
113 VF 10.00
114 VF 10.00
115 VF 10.00
116 VF 10.00
119 VF+ 12.00
MIGHTY MARVEL WESTERN
1 FN/VF 15.00
3 FN/VF 9.00
5 VF/NM 22.00
7 VF- 13.00
8 VF- 13.00
9 VF- 13.00
10 VF 16.00
11 VF++ 20.00
12 VF 16.00
13 VF 16.00
14 VF 16.00
16 FN 7.00
18 VF+ 9.00
21 VF+ 8.00
45 NM- 9.00
MIGHTY SAMSON
1 VG 12.00
6 VF 16.00
7 VF- 13.00
8 VF++ 21.00
9 VF+ 19.00
10 VF+ 19.00
12 VF+ 15.00
13 VF/NM 18.00
14 VF- 11.00
15 NM- 20.00
16 VF/NM 18.00
17 VF/NM 18.00
18 VF++ 16.00
MODERN COMICS
60 G+ 45.00
66 G/G+ 37.00
82 VG 65.00
MOTION PICTURE COMICS
110 VG- (white pages) (When Worlds Collide) 165.00

21 VF+ 9.00
OUTLAWS WESTERN CRIME STORIES
4 (1948) FR 9.00
PANIC (EC)
3 G/VG 15.00
4 G 10.00
PANIC (Magazine, 1958)
2 G/VG 9.00
PETER PORKCHOPS
7 VG 45.00
8 G+ (used in SOTI page 160) 34.00
PETER RABBIT (Avon)
4 VG+ 34.00
8 VG 18.00
29 VG+ 7.00
PHANTOM
13 VG 8.00
14 VG- 7.00
15 VG 8.00
30 VF- 12.00
52 VF- 10.00
68 NM- 9.00
PHANTOM STRANGER
2 VF 18.00
4 VF+ 26.00
12 VF 12.00
16 VG/FN 5.00
18 FN/VF 9.00
20 VF+ 13.00
20 FN/VF 8.00
23 FN/VF 9.00
24 VF- 7.00
25 NM- 18.00
26 VF+ 13.00
26 VF- 8.00
27 VF/NM 14.00
27 VF 9.00
28 VF+ 9.00
29 VF+ 9.00
30 VF/NM 14.00
31 NM- 22.00
31 VF+ 15.00
31 VF- 11.00
32 VF/NM 10.00
33 VF/NM 11.00
33 VF/NM 12.00
34 VF/NM 9.00
35 VF+ 7.00
36 VF/NM 8.00
37 NM- 9.00
39 VF+ 10.00
39 VF- 8.00
40 NM- 12.00
40 VF+ 10.00
41 VF/NM 11.00
41 VF/NM 11.00
PLANET COMICS
19 G+ 165.00
55 G+ 79.00
59 VG 120.00
60 VG- 100.00
69 VG (used in POP) 93.00
PLASTIC MAN
12 G- 47.00
14 G/G+ 58.00
POLICE COMICS
72 FN- 58.00
80 G+ 31.00
86 G/VG 35.00
99 FN+ 105.00
POPPO OF THE POPCORN THEATRE
4 (1955) VG- 10.00
PRIVATE EYE (Rocky Jordan)
8 (1952) G/G+ 12.00
PRIZE COMICS WESTERN
111 VG+ 23.00
111 VG- 17.00
RACCOON KIDS
52 (#1) G-/G 12.00
RAMAR OF THE JUNGLE (Charlton, 1956)
4 G+ 18.00
RANGERS COMICS
20 VG/FN (white pages) 78.00
39 G+ 30.00
50 VG+ 42.00
RAWHIDE KID
90 FN+ 6.00
94 FN/VF 8.00
97 VF- 9.00
98 FN/VF 8.00
116 VF 7.00
116 VF- 7.00
118 VF/NM 10.00
119 NM- 11.00
119 VF+ 8.00
119 VF+ 8.00
121 NM- 8.00
124 NM- 8.00
128 NM- 8.00
REAL CLUE CRIME STORIES
V.2 #6 G/VG (S&K cover & art) 57.00
REALISTIC ROMANCES
1 (1951) G-/G 17.00
REAL LIFE COMICS
53 VG/FN 23.00
REAL WESTERN HERO (Fawcett)
70 (#1) VG+ 78.00
71 VG 43.00
RETURN OF THE OUTLAW (1953)
2 VG/FN 14.00
RINGO KID (Marvel)
1 (1970) VF+ 18.00

3 VF+ 10.00
5 VF 9.00
6 FN/VF 7.00
7 VF 9.00
11 FN/VF 7.00
28 VF/NM 7.00
RIP HUNTER
3 G- 9.00
9 VG 11.00
11 VG/FN 13.00
14 VG- 10.00
16 G/VG 7.00
17 FN 14.00
18 FN- 12.00
21 VG/FN 9.00
22 FN 11.00
23 FN/VF 18.00
24 FN/VF 18.00
25 VF- 24.00
28 FN/VF 18.00
ROCKY LANE WESTERN
3 VG+ 59.00
3 VG 52.00
3 G+ 38.00
4 VG- 43.00
7 VG- 33.00
9 VG 39.00
17 VG- 25.00
ROMANCE TRAIL (DC, 1949)
3 G/G+ (photo cover, Kinstler Toth art) 37.00
RUDOLPH (DC)
1954 G 9.00
1959-60 FN- 17.00
RULAH (Fox)
19 (1948) G+ 85.00
25 FN- 150.00
SAD SACK'S FUNNY FRIENDS
1 (1955) G+ 13.00
THE SAINT (Avon)
4 (1948) FR+ (Lingerie panels) 26.00
SEA DEVILS
1 VG- 59.00
2 VG 44.00
2 PR/FR 6.00
13 VG 12.00
25 VF- 23.00
27 VF- 23.00
28 VF- 23.00
29 VF- 23.00
30 VF- 23.00
30 VF- 23.00
30 VG 7.00
31 VF 26.00
32 FN/VF 17.00
34 VF+ 34.00
35 VF- 23.00
SECRET ORIGINS
1 (1961) FN 125.00
SGT. FURY
8 VG/FN 23.00
9 G/VG 14.00
9 G 9.00
10 FN+ 33.00
11 VG 10.00
11 VG-/VG 9.00
12 FN+ 16.00
13 VG+ 50.00
14 VF+ 38.00
16 G+ 6.00
17 VG 9.00
18 G+ 6.00
20 VG 9.00
36 FN/VF 9.00
37 VF 12.00
38 VF- 11.00
41 FN+ 7.00
45 VF 12.00
46 VF+ 15.00
SEVEN SEAS COMICS (1946)
2 VG+ (Swashbuckler cover) 170.00
3 G+ (6 pages Feldstein art) 90.00
SHADOW COMICS (Street & Smith)
V.7 #12 G 40.00
V.8 #7 VG/FN 105.00
V.8 #9 FR+ 27.00
SHADOW (1973)
1 VF+ 14.00
1 VF- 10.00
2 VF- 7.00
6 VF+ 7.00
SHOWCASE
54 G- 7.00
59 FN- 24.00
60 VG- 37.00
61 FN/VF 53.00
74 FN- 16.00
SILVER SURFER
1 FN/VF 185.00
6 VG+ 17.00
7 VG 20.00
7 VG- 17.00
16 VF/NM 45.00
SPACE ACTION (Ace, 1952)
1 FR+ (Cameron art) 44.00
SPACE ADVENTURES
36 G+ 14.00
42 G-/G 9.00
54 VG 7.00
SPECTACULAR SPIDER-MAN
1 VF/NM 22.00

SPELLBOUND (Atlas, 1957)
32 VG (Torres art) 34.00
SPIDER-MAN VS WOLVERINE
1 NM/M 18.00
SPIDEY SUPER STORIES
10 VF/NM 13.00
10 VF+ 10.00
17 VF/NM (4 available) 9.00
THE SPIRIT (Quality, 1949)
16 VG/FN 82.00
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64 G/VG 9.00
66 VG+ 26.00
TALES OF THE UNEXPECTED
69 FN

Point of View

From Page 24

*Again, this view of what amounted to a Marvel press conference does **not** represent an unsuccessful con panel. It simply demonstrates a good set-up in which publishers like Marvel (shown here with Bob Greenberger at the podium) can interact with fans.*

While he was still getting seated, I spotted Don McGregor out in the house and introduced him, too. "Don McGregor! Let's get him up here! Bring a chair, Don!"

And before they yanked the mike from my mitts, I saw Gerry Conway in the back of the room and insisted, like the announcer on *The Price is Right,* that he "Come on down" (or up) and join us.

About a half hour later, it was my turn again to speak. By then, I'd spotted a dozen more writers in the hall and I began summoning them: "Hey, there's Nelson Bridwell! Nelson should be up here, too! And there's Archie Goodwin! And Paul Kupperberg! Come on up, guys — and bring chairs!"

I actually don't remember the specific names. Perhaps different writers were involved. But I do vividly remember ...

1. The writer seated next to me struggling to wrest the microphone away from me and someone screaming, "Quick! Get the mike away from him before he invites anyone else up here!"

2. The few folks (on the panel and in the audience) who got what I was trying to do, laughing themselves sick. They figured out my objective, which was to transpose the room. We'd started with four people on stage and about 400 out in the house. If that panel had lasted another half hour, I damn sure would have had those numbers reversed.

I think about that panel every time someone now asks me to moderate a convention panel and hauls out a prospective guest list of 12 people.

Another oft-made mistake occurs when whoever's in charge of programming thinks up some interesting (to him) topic, paying little or no attention to the expertise of those who'll be available to speak to said topic. He'll decide there should be a panel on — and these are all real-world examples — "Morality in Comics" or "The Art of the Fight Scene" or "The Karma of Super-Heroes."

Then he will populate this panel with guests who have no interest in the topic, assuming they even understand it, which is not always the case. It will then be unenthusiastically attended by fans who'd rather hear those people talk about their actual work.

Moral: The topic of the panel should flow from those available to appear on it, not the other way around.

On the last day of the 2001 Comic-Con International, a gent came up to say how much he'd enjoyed the panels I'd moderated — and you could hear the "but" coming three blocks away. Finally, he got to it: " ... but there should have been a panel about Fawcett Comics."

I asked him, "And who, may I ask, would have been on this panel?"

"You know," he said. "Writers and artists who worked for Fawcett."

"I see," I replied. "Well, this convention has more than 6,000 guests who qualify under the general heading of Professional. Can you name three for me who worked for Fawcett?"

"The writers and artists who did Captain Marvel, Spy Smasher, Ibis the Invincible ..."

"I know what Fawcett published. I'm asking you for the names of some people who worked on those comics who are present at this convention."

"Uh, well, the main Captain Marvel artist was C.C. Beck ..."

"... who," I pointed out, "passed away some time ago, thereby making it a bit difficult to get him on a panel."

"Well, Otto Binder wrote a lot of them — but, of course, he's dead, too." The fellow listed five or six other Fawcett employees — all deceased and, therefore, ineligible for panelling. Finally, he came up with someone among the living: "How about Kurt Schaffenberger? He drew Captain Marvel and he's still with us."

"He's with us but he's not *with us*," I explained. "He's not at this convention."

The man suddenly got all huffy — as if I was being most unreasonable to demand panelists who were both living and present. "Well, if there are 6,000 professionals here, there must be a few who worked for Fawcett Comics!" And he stormed off.

So my advice to those who handle programming is to invite your guests, then note what any of them may have in common. A few themes may suggest themselves and, if so, those are your panel topics. Just keep the number of participants down and get a Moderator who owns a watch and knows enough to wrap it up when the time expires, or when the energy level in the room drops — whichever occurs first.

(One tip to Moderators: If you're near the finish and someone makes a wonderful, applause-evoking speech, end it there. Don't take one more question and risk ending on a feeble, anti-climactic note.)

And, as I've been writing this, one other recollection has popped up. I realized that that Writers' Panel at the New York Con was not the worst panel I've been a part of ...

The worst was at a small convention in Orange County, around 1985. It was a pretty seedy little convention. (How seedy was it? Well, I was the big Guest of Honor. Need I say more?)

It took place in a disbarred Holiday Inn. The building had been a Holiday Inn, but those signs had all been covered up, some of them replaced by hastily made banners that dubbed it the "Royal Hotel" or something equally innocuous. A bellhop explained to me that the place had lost its affiliation due to "gross violations" of Holiday Inn standards.

(Don't ask me what it takes to sink below the Minimum Basic Holiday Inn Benchmark. I would think a hotel could burn to the ground and they'd still give it three stars out of four and assess you an energy surcharge.)

Anyway, I agreed to appear on a panel and, at 2, traipsed to a meeting room and sat with three co-panelists who had even less industry stature than I. I believe such people are customarily referred to as "readers."

Our Moderator of the panel was the guy who'd organized the convention and he announced, much to my surprise, that the topic was, "The Influence of Robert Heinlein on the Modern-Day Super-Hero Comic Book." Then he asked me for my thoughts on the matter.

I replied, "I'm sorry, but I've never read a single thing that Mr. Heinlein has written so I have nothing to say about this."

Only slightly bemused, the Moderator asked the rest of the panel for their views. Turned out that none of them had read any Heinlein and one even thought he was the guy who played Freddy Krueger in the *Nightmare on Elm Street* movies.

Still unperturbed, the Moderator turned to an audience of around 30 people and proclaimed, "Let's take some questions from the floor. Anyone?" And, of course, no one had a question.

So we sat there for what seemed like forever with no one asking questions and no one answering them. Finally, one kid in the last row hesitantly raised a hand.

"We have a question in the back," the Moderator yelled, as if the cavalry had finally arrived. "Please, stand and ask your question!"

The young man stood up, cleared his throat and asked, "Did this place used to be a Holiday Inn?"

*Mark Evanier gets his mail at 5850 W. 3rd St., #367, Los Angeles, CA 90036. You can read some of his old columns and other stuff online at **www.POVonline.com**.*

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The Barker #1
Capt. Midnight 28 & 48
More Fun 106
Fantastic Four
26, 27, 28, 48, 49, 50 + many more
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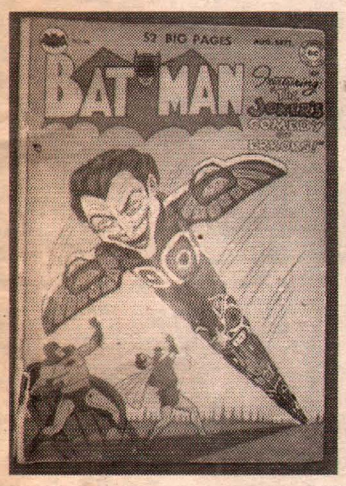

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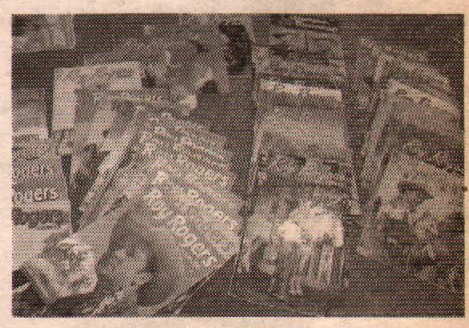

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Thanks Dan, Kevin, Ron.

Dear Captain ...

By Andrew Smith

Final Issues in Your Future

Wildcats Vol. 2 #28 (DC/WildStorm), Shipping Oct. 3

Swamp Thing #20 (DC/Vertigo), shipping Oct. 31

More candidates for collection

MYSTERY IN SPACE
THE ROBOTS ARE REVOLTING AGAINST HUMAN CONTROL! GOT TO RAY-BLAST THEM BEFORE THEY RUN RIOT OVER THIS WORLD!
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"MENACE OF THE ROBOT RAIDERS!"
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THE RED SKULL! RISES BACK FROM THE DEAD!
INVASION! BOOK ONE
THE ALIEN ALLIANCE
80 PAGES! NO ADS!

Among the candidates for collection are (left to right): DC's Adam Strange stories from ***Mystery in Space****, Marvel's* ***The Invaders****, and DC's* ***Invasion*** *mini-series.*

The Captain's readers asked for a ***Howard the Duck*** *collection and Marvel has announced plans for an upcoming* ***Essentials*** *volume.*

AW; CLAM UP, BUD! YOU DON'T EVEN KNOW THE MEANING OF THE WORD!
FINDING YOURSELF IN A WORLD OF TALKING HAIRLESS APES-- NOW THAT'S ABSURDITY!

Back in ***CBG*** #1446, Mr. Satanism of Toledo, Ohio, suggested that *Tomb of Dracula*, *Micronauts*, Marvel's *Godzilla,* and Brent Anderson and Bruce Jones's *Ka-Zar the Savage* be collected as trade paperbacks — and asked what others would like to see.

Well, never let it be said that The Legion of Superfluous Heroes is remotely shy with their opinions!

Dear Cap: Paperback collections of old stories — add my votes for ***Tomb of Dracula*** *and* ***Master of Kung Fu****. I'd particularly love to see the Doctor Sun storyline collected — Marv Wolfman and Gene Colan's finest moment, in my humble opinion. I'd also love to see a collected* ***Doom Patrol*** *from the Arnold Drake-Bruno Premiani days, and a properly bound collection of Jim Starlin's "Dark Warlock" stories. I do have one guilty desire, however — and that is for someone to do a collector's edition of the Atlas/Seaboard comics. Yes, I know most of them were derivative and some were plain awful, but the talent that was involved in them is deserving of wider recognition. End of rant.*

Oh, before I forget — one addition to the reprints I'd love to see. Now that Steve Gerber and Marvel are working together, how about a ***Howard the Duck*** *collection? Pretty please?*

— Mike Williams
London, England

Amazingly, Marvel anticipated you, Mike — a *Howard* Essentials is on the way. And, while I admit to a little surprise that you remember the '70s Atlas/Seaboard books, I'm even more surprised that somebody besides me bought them!

Dear Cap: Quite a few people would like to see Shang-Chi collections. Well, there might be a problem with the Sax Rohmer estate: They may still own the trademark to Doctor Fu Manchu.

By the way, Michael Moorcock's ***Elric*** *appeared in the first year or two of* ***Conan****. Does anyone know if reprints of those issues are doctored to leave him out?*

— John McDonagh
Worcester, Mass.

Good point about the good doctor, John — now that you mention it, while we've *seen* Shang-Chi's pop in *Marvel Knights* recently, he hasn't been *named*. (They call him "O Celestial One" and such.) I guess people who never read *MOKF* are left to assume that he's a generic '50s Yellow Peril villain. That same trademark issue crops with the abovementioned *Micronauts* and *Godzilla*.

Apparently, Marvel's agreement with Moorcock still holds, though, since numerous Legionnaires have pointed out that *Conan the Barbarian* #14-15 (1972) were recently reprinted in the *Essential Conan*, with Elric intact.

Dear Cap: All right, you asked for it. Here are just a few (OK, more than a few) of the comics I would like to see get the trade-paperback treatment:

Silver Age ***Doom Patrol***
Bronze Age ***Defenders***
Silver Age Adam Strange
DC's ***Invasion*** *mini-series*
Suicide Squad *(post-****Legends****)*
All-Star Squadron
Bronze Age ***Legion of Super-Heroes*** *(I can't imagine the Archives going very far into the '70s, but I could be wrong.)*
DC's "Janus Directive" crossover
Marvel's "Galactic Storm" crossover
Neal Adams' Deadman work
Thunderbolts
Marvel Team-Up
Hellblazer *(I know there are several volumes already, but I would like to see it get the* ***Sandman/Preacher*** *treatment and have them all collected. Ditto for the Alan Moore* ***Swamp Thing*** *run and Grant Morrison's* ***Animal Man*** *and* ***Doom Patrol*** *run.)*
The Question *(as done by Denny O'Neil)*
Silver Age ***Challengers of the Unknown***
More ***Sgt. Rock*** *beyond the Archive that is allegedly being released next year*
Unknown Soldier *(original series; DC already did the Garth Ennis mini-series from a few years back)*
Early ***New Mutants***
The complete first Wolfman/George Pérez ***New Teen Titans*** *run (but not in Archives format; that book cost more than the issues it reprinted)*
The Brave and the Bold *(Batman team-up era)*
Silver Age/Bronze Age ***Spectre***
More Steranko ***Nick Fury***

That would be a good start, although my wife might disagree, when I start showing up with all these tomes. I know it's DC heavy but I have always been a DC guy.

— John O'Neill
St. Louis, Mo.

Which just begs for a Marvel guy:

Dear Cap: For what it's worth, here are some TPBs I'd like to see (with an emphasis on '70s Marvel, because that's my personal Golden Age):

Steve Englehart's ***Avengers****. C'mon, this guy ranks alongside Kurt Busiek, Roy Thomas, and Roger Stern as one of the definitive* ***Avengers*** *writers. The obvious choice here is that whole Mantis/Kang/Rama-Tut epic. It's chock-full of goodies: the Kang/Rama-Tut/Immortus connection laid out for the first time, the backstory on why the Kree and the Skrulls hate each other, the origin of Mantis and Moondragon, the untold story of how the original Human Torch became The Vision, the Legion of the Unliving, the death of the Swordsman, the wedding of The Vision and the Scarlet Witch, and — just for good measure — the coolest, most arrogant Kang ever (at least, until Busiek got hold of him). The very definition of a sprawling, time-and-space-spanning Marvel epic. With* ***Avengers Forever*** *and the* ***Kree/Skrull War*** *TPBs on the shelf, not to mention Englehart's upcoming* ***Celestial Quest*** *sequel and the current* ***Avengers*** *storyline, this seems like a natural.*

Another good Englehart ***Avengers*** *collection would be issues #141-144 and #147-149. It's*

another far-flung epic, featuring The Squadron Supreme, the Serpent Crown, the Brand Corporation/Roxxon Oil, the origin of Hellcat (unbelievable though it may be) and a side trip back to 1873, where some Avengers teamed up with Marvel's Western heroes to stop Kang once and for all. On The Squadron Supreme's world, the U.S. President is a Serpent Crown-wearing Nelson Rockefeller, and that sight alone is worth the price of a TPB. The early George Pérez art is a bonus.

While I'm wishing, maybe we could also get a collection of Englehart's ***Captain America*** *run, specifically the revival of the 1950s Cap and that Secret Empire/Watergate allegory. I've never read these issues, but they certainly loom large in the history of the Marvel universe.*

The other Steve from '70s Marvel: Steve Gerber. His complete ***Defenders*** *run is worthy of reprinting, but I'd be happy just to have the Headmen saga. Man, this was some strange stuff to be appearing in a mainstream Marvel series of the time. Nighthawk's brain spent several issues sloshing around in a bowl. An international consciousness-raising movement (today, we'd call it New Age) urged its followers to don Bozo masks to acknowledge life's inherent absurdity. The Headmen transferred characters' brains from body to body with gleeful abandon — we even had a cute, lovable baby deer with the villainous brain of Chondu the Mystic. And the grand finale was a philosophical debate between Nebulon and Doctor Strange in some strange astral realm, with an audience of one: then-President Gerald Ford. Y'know, they just don't make comics like that any more ...*

Continuing on the topic of Gerber, let's get a ***Howard the Duck*** *collection out there! This was great stuff! Please, forget that God-awful, unfortunate movie. Before Hollywood sent the duck on a one-way trip to oblivion,* ***HTD*** *was a biting, cynical (**very** cynical) satire of '70s American society. No, really, it was. Master of Quak Fu. The Reverend Joon Moon Yuc and his followers, the Yuccies. Remember when Howard ran for president? "My God, he's telling the truth! He'll be dead in a week!" After his campaign was ruined by a phony sex scandal (orchestrated by a Canadian nationalist called Le Beaver), Howard had a nervous breakdown and was committed to an asylum, where he encountered Kiss and The Son of Satan, among others. And how can we forget The Kidney Lady? Again, this was downright bizarre, especially when it sat right there on the comic racks next to Batman and Spider-Man. These comics warped my young, impressionable mind and, to me, they seem even better now than they did then.*

Another ***Defenders*** *story: Dave Kraft's "Who Remembers Scorpio?" from* ***Defenders*** *#46-50 (or thereabouts). An aging, beer-guzzling Scorpio (aka Jake Fury, Nick's brother) reflects on his life — the bad choices he made, the chances he missed, and how unfair it is that he'll never measure up to his brother, the war hero and S.H.I.E.L.D. leader — while plotting to create an all-new, android Zodiac that will be completely obedient to him. The art is by a young Keith Giffen, working in his most heavily Kirby-esque style. This story holds up pretty well, even by modern standards.*

Jim Starlin's ***Warlock****. Another high point for Marvel in the '70s and one of the definitive "cosmic" storylines. To my knowledge, it's never been collected. This one also holds up very well upon re-reading, with its religious/philosophical underpinnings.*

The Invaders*! OK, in hindsight, it seems kinda goofy. But it was oodles of fun. Roy Thomas loved these characters, and it showed. Even the, um, unique style of artist Frank Robbins grew on me after a while. The term "retcon" hadn't been invented at the time, but that's what we'd call this series today. And honestly, don't we all enjoy seeing Captain America opening a can of whup-ass on some Nazis?*

I still read plenty of new comics, but let me repeat: They just don't make 'em the way they used to!

— Tim Jones
Cincinnati, Ohio

You know, now you've got me flashing back to the '70s. I'll have to lie down in a dark room for a while until I forget disco again.

Dear Cap: I may be a bit late but could not resist the temptation to register my suggestions for comics collections in trade paperback (or hardback). Hats off to DC for doing the best job so far in this regard. Anyway, here goes, in a somewhat prioritized order:

1) Golden Age Spectre

2) Silver Age Spectre

3) Bronze Age Spectre (Yeah, I like The Spectre!)

4) Detective Chimp (Infantino agreed with me at a recent convention signing. It is also his favorite work at DC. Couldn't they market this both as nostalgia ***and*** *a children's book?)*

5) Captain Comet

6) Golden and Atom Age Sub-Mariner (Really, a complete Bill Everett collection would be wonderful — and apparently remarkable, if seen at all.)

7) Golden Age Vision

8) Silver Age Martian Manhunter (Since the latest version is about to bite the dust, I doubt there is much chance of seeing this one soon, huh?)

9) Many, many more volumes of the ***Golden Age of Marvel Comics***

10) Captain Marvel (Starting with the ***Marvel Super Heroes*** *debut, up to the currently — or previously? — available TPB.)*

11) T.H.U.N.D.E.R. Agents (Including solo Dynamo, NoMan and Undersea Agents — talk about long overdue.)

12) The complete '60s ***Space Ghost*** *comics (However slim a volume it would be.)*

13) The finished run of ***Fantastic Four*** *by Stan Lee and Jack Kirby*

14) ***Strange Adventures/Mystery in Space*** *(I think this should be marketed from the nostalgic slant, instead of the direction taken on the cover of the most recent attempt. An Atomic Knights collection would be greatly appreciated, as well!)*

15) ***Sword of The Atom****. (Gil Kane should be given his due, please. This could lead to other great collections, such as early* ***Warlock, Captain Action, etc****. — keep those Silver Age Lanterns, Atoms, and Flashes coming, too!)*

16) The complete Curt Swan Superman

17) ***Jimmy Olsen*** *by Jack Kirby (Call it Fourth World or Superman and Jimmy Olsen or whatever — just get it on the market, already!)*

18) ***Blue Beetle*** *by Steve Ditko*

19) (The Archie Goodwin Era of) ***Creepy, Eerie****, and* ***Vampirella*** *(I think I should have put this first. This would be great to see as a Russ Cochran Library-type oversized edition, with all those beautiful washes by Ditko, Adams, Frazetta,* ***etc****. Drool!)*

20) The complete ***Challengers of the Unknown*** *by Jack Kirby (I should have put this second.)*

21) The complete Neal Adams ***Batman*** *(**à la** the recent* ***Green Lantern/Green Arrow*** *collection and the upcoming — I really hope it* ***is*** *still upcoming — Deadman.)*

22) ***Doom Patrol*** *('60s)*

23) The complete Neal Adams DC covers

24) The complete Brian Bolland DC covers (Wow, what if these could be the start of a series?)

25) The Golden Age Sandman (A missed opportunity by not getting this one out previously.)

That's all off the top of my head. Wish I had some time to give it more thought!

— Bob Warner
Wilmington, Del.

Go right ahead, Bob, think up some more — I get paid by the word! Unfortunately, some of your suggestions — *Vampirella* and *T.H.U.N.D.E.R. Agents* spring to mind — have trademark/copyright problems. But wouldn't it be nice to see Wally Wood's working-stiff Dynamo again?

Andrew Smith, who was kidding about Jimmy Olsen's legs, mostly, writes the syndicated ***Captain Comics*** *newspaper column. Please include a city and state of address when you write Captain Comics at* ***capncomics@aol.com*** *or contact his website at* ***www.captaincomics.net****. More collection candidates next week!*

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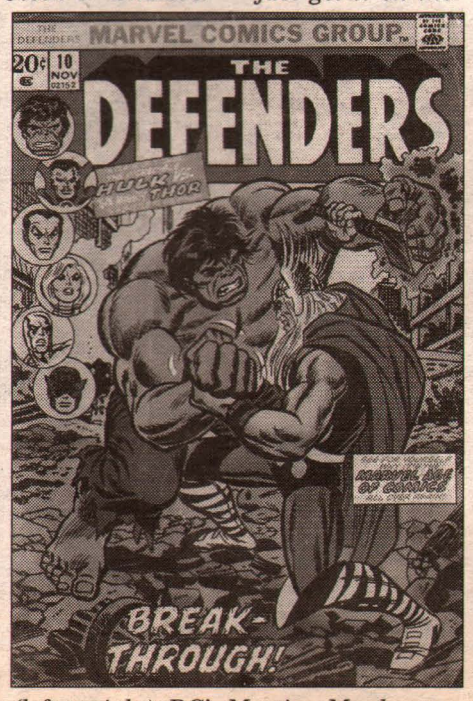

Additional candidates for collection include (left to right): DC's Martian Manhunter stories from ***Detective Comics*** *and* ***House of Mystery****, Marvel's* ***Defenders*** *(multiple votes), and DC's* ***All-Star Squadron****.*

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353 F+ 10.00
354 F/VF 13.00
354 VG+ 6.00
355 F+ 10.00
356 F/VF 13.00
357 F+ 10.00
358 F/VF 13.00
359 NM- 20.00
361 F/VF 12.00
363 VF 14.00
364 VF 14.00
366 VG+ 6.00
367 VG 5.00
368 F+ 9.00
369 VF 14.00
370 VG+ 5.00
370 VF 14.00
371 VF- 13.00
371 VF+ 15.00
372 VG/F 6.00
373 F- 12.00
374 F/VF 13.00
375 F/VF 13.00
375-377 VF 15.00
378 F/VF 13.00
378 VF- 12.00
378 F 6.00
381 VF/NM 12.00
383 VF 10.00
387 VF 10.00
389 VF+ 13.00
393 VF+ 13.00
395 F/VF 5.00
402 VG 5.00
404 F 7.00
407 F+ 9.00
409 F 8.00
409 VG+ 6.00
437 F/VF 12.00
483 VF 3.00
487-489 NM 4.00
553 NM 4.00

Adventure
309 VG+ 17.00
312 VG+ 12.00
313 VG 10.00
323 VG 10.00
325 VG/F 10.00
329 VG 10.00
331 VG 8.00
334 G/VG 7.00
337 VG 6.00
340 G+ 5.00
346 G/VG 5.00
346 VG 8.00
359 VG 6.00
360 F+ 12.00
360 VG 6.00
369 VG 5.00
370 VG 4.00
371 VG 6.00
372 VG 6.00
373 VG 5.00
374 F+ 7.00
374 VG 5.00
377 VG 5.00
380 VF- 10.00
381 VG+ 12.00
383 VF- 10.00
388 VG 5.00
392 VG/F 5.00
392 VG/F 6.00
394 VG+ 3.00
397 VF 8.00
411 VF/NM 15.00
417 NM 24.00
418 G+ 3.00
423 VF 7.00
426 VF 8.00
427 VG+ 3.00
428 F/VF 20.00
428 VF 28.00
429 NM 24.00
429 F/VF 12.00
432 NM 15.00
432 NM 26.00
434 F/VF 9.00
434 NM- 18.00
437 F+ 10.00
440 F- 8.00
464 NM- 12.00
472 NM 4.00
473 NM 4.00
477 VF 3.00
479-489 NM 5.00

Adventures Into the Unknown (ACG)
149 G+ 5.00

African Lion (Disney)
665 (FC) G 5.00

Akira
9 NM 6.00
12 NM 6.00
14 F/VF 4.00
16 NM 7.00
21 VF 5.00
22 NM 5.00
29 NM 5.00
30 NM 5.00

Alice in Wonderland
331 (FC) FR 10.00

Aliens

Worlds
2 NM 5.00
4 NM 5.00

(1988)
1 NM 12.00

(1989)
1 NM 6.00
2 NM 6.00

Vs Predator
1 NM 6.00

Colonial Marines
6 NM 4.00

Earth War
1 NM 6.00
2 thru 4 NM 5.00

Newt's Tale
1 NM 6.00
2 NM 6.00

Sacrifice
1 NM 6.00

Salvation
1 NM 6.00

All American Men of War
88 VG 14.00
99 G 4.00
108 F+ 12.00
115 F+ 12.00

All Star Comics
68 F+ 5.00
69 VG 4.00

Amazing Adventures
1 VG 8.00
4 G/VG 3.00
6 F 8.00
7 F/VF 12.00
8 VF 18.00
8 VG 5.00
14 VG/F 5.00
18 F+ 8.00
19 VF/NM 6.00
19 VF 5.00
20 VF 4.00
21 VF/NM 5.00

Amazing Spider-Man
33 G/VG 25.00
44 PR 4.00
49 VG+ 20.00
51 FR 8.00
55 VG+ 16.00
55 G 7.00
68 G- 5.00
74 VG 10.00
74 FR/G 4.00
76 G 5.00
89 VG 10.00
115 VG 6.00
127 VG+ 5.00
142 F/VF 14.00
145 VF 12.00
151 VG+ 5.00
157 NM 12.00
158 NM 22.00
161 F 3.00
162 NM 18.00
166 VF- 4.00
167 NM 12.00
168 NM 12.00
170 NM 12.00
179 NM 20.00
183 NM 12.00
184 NM 12.00
186 NM 12.00
189 NM 12.00
191 NM 10.00
192 NM 10.00
192 F 3.00
197 NM 10.00
202 NM 10.00
206 NM 10.00
209 NM 12.00
210 NM 10.00
212 VF 4.00
217 NM 5.00
221 NM 5.00
222 NM 4.00
226 NM 4.00
231 NM 4.00
234 NM 4.00
235 NM 6.00
237 NM 4.00
242 NM 4.00
244 NM 8.00
247 NM 4.00
250 NM 8.00
252 NM- 25.00
253 NM 5.00
254 NM 4.00
255 NM 4.00
256 NM 5.00
257 NM 5.00
259 NM 8.00
260 NM 6.00
261 NM 7.00
262 NM 5.00
264 NM 4.00
265 NM 6.00
266 VF 3.00
267-279 NM 4.00
280 VF/NM 3.00
281 NM 7.00
282 NM 4.00
283 NM 4.00
284 NM 7.00
285 NM 7.00
286-288 NM 5.00
289 NM 18.00
290 VF 4.00
293 NM 5.00
298 NM 30.00
299 NM 15.00
300 VG 10.00
302 NM- 8.00
304-311 NM 8.00
314 NM 8.00
315 NM 9.00
316 NM 9.00
317 NM 9.00
319 NM 4.00
320 NM 4.00
322 NM 4.00
333 NM- 5.00
344 NM 7.00
346 NM 5.00
361 NM 8.00
362 NM 5.00

Amazing Spider-Man Annual
4 G- 8.00
10 NM- 15.00
19 NM 7.00
21 NM 10.00
22 NM 6.00

Amazing Spider-Man American Cancer Giveaway
VF 4.00

Andy Panda (Four Color)
198 FR/G 8.00
383 F/VF 20.00

Angela
1 NM 15.00
2 NM 15.00
3 NM 15.00

Animal Mystic (1st prints)
1 NM 30.00
2 NM 30.00
4 NM 10.00

Anthro
3 F/VF 14.00
5 VG 6.00
6 VG 5.00

Appleseed, Vol. 1
1 NM 10.00

Aquaman
12 thru 16 VG 18.00
17 G/VG 12.00
18 G 9.00
19 VG 18.00
21 G 5.00
30 VG 10.00
31 VG 10.00
32 F/VF 25.00
34 G 4.00
37 VG+ 6.00
37 F+ 12.00
39 F 10.00
41 VG/F 7.00
41 F+ 12.00
42 VG 5.00
43 VG 4.00
47 VG+ 5.00
51 G/VG 16.00

Archie
175 VG 3.00

Archie's Pals and Gals
49 VG 5.00

Betty and Veronica
130 F 7.00

Jughead
88 VG 4.00
174 VG 3.00

Laugh
201 VG 3.00
330 NM 4.00

Madhouse
49 F 6.00

Pals and Gals
59 VG 3.00
59 VG 4.00

Reggie's Jokes
48 VF 3.00

Aria
1 NM 4.00

ARRGH!
4 NM 10.00

Ash
1 VF 10.00
2 NM 8.00

Astonishing Tales
1 VG 8.00
2 VG 5.00
3 F/VF 14.00
4 VF 15.00
5 VF 16.00
5 VF/NM 20.00
6 NM 25.00
8 VF 8.00
8 F 8.00
9 VF 8.00
11 VG 3.00
11 NM 18.00
13 NM 18.00
17 VF+ 5.00
27 F+ 4.00
28 NM 8.00
29 F 3.00
30 VF/NM 6.00
30 VF 5.00
30 NM 8.00
31 NM 7.00
32 VF/NM 5.00
32 F/VF 4.00
33 F 4.00
34 F 3.00
35 VF 4.00
35 NM 6.00
36 VF- 5.00

Astro City
1 NM 10.00
2 NM 5.00
3 NM 5.00
3 VF 3.00

Astro City (Vol. 2)
1 thru 12 VF/NM 4.00

Atlantis Chronicles
1 NM 4.00

Atlas/Phoenix
2 NM 5.00

Atom
14 VG 16.00
14 G/VG 12.00
14 VG/F 18.00
15 VG+ 18.00
21 VG 8.00

Avengers
10 VG 34.00
20 G/VG 8.00
22 VG+ 12.00
32 F/VF 16.00
36 G/VG 5.00
49 F/VF 15.00
59 VG 5.00
65 VG 5.00
66 F/VF 15.00
81 VF 12.00
123 NM 15.00
124 VF/NM 10.00
127 VF/NM 10.00
128 VF 9.00
130 NM- 12.00
139 NM- 9.00
140 VG+ 3.00
140 VF 6.00
164 VF 5.00
173 VF/NM 4.00
188 NM- 5.00
192 NM 4.00
193 NM 3.00
194 NM- 3.00
195 NM 4.00
198 NM- 3.00
199 NM- 3.00
212 NM 3.00
400 NM 4.00

Avengers (Annual)
7 VF+ 18.00
10 NM 20.00

Avengers (Gold Key)
1 VG/F 60.00

Babylon 5
1 VF 12.00
7 NM 10.00

Babylon 5 (Valen's Name)
1 NM 5.00
2 NM 4.00

Batgirl
1 NM 10.00

Batgirl Special
1 NM 7.00

Batman
182 VG 15.00
183 F+ 35.00
185 VG 15.00
194 VG+ 8.00
199 F+ 15.00
201 VG+ 7.00
204 VF 18.00
205 F/VF 12.00
205 VF- 15.00
206 G+ 4.00
207 VF- 15.00
211 VF/NM 20.00
214 F/VF 12.00
229 VF- 14.00
253 VF 15.00
269 VG/F 3.00
305 F/VF 5.00
311 F 5.00
320 F 3.00
322 VF- 5.00
337 VF 6.00
343 VF/NM 8.00
344 F+ 4.00
353 NM 10.00
354 NM 10.00
356 NM 10.00
359 NM 10.00
375 NM 4.00
376 NM 4.00
377 NM 5.00
392 NM 3.00
393 NM 4.00
394 NM 4.00
397-399 NM 4.00
401 NM 3.00
402 NM 3.00
427 VF 5.00
428 NM 6.00

Batman Gotham Adventures
2 NM 3.00

Batman Annual
8 NM 5.00

Batman Chronicles
4 NM 12.00

Batman Dark Knight
1 VF 18.00
2 NM 12.00
3 VF 6.00
4 NM 8.00

Batman Family
3 F+ 6.00

Batman Legends of Dark Knight
50 NM 10.00

Batman Long Halloween
2 NM 7.00

Batman No Man's Land
1 NM 6.00

Batman vs Predator (Dark Horse/Prestige)
2, 3 NM 6.00

Batman vs Predator (II)
1 thru 4 NM 4.00

Batman vs Aliens
1 NM 5.00

Batman/Run, Riddler, Run
1 NM 5.00
3 NM 5.00

Batman/Spawn
1 NM 5.00

Batman/Sword of Azrael
1 NM 14.00
2 NM 9.00

Battle Chasers
2 NM 10.00
3 NM 8.00
4 NM 6.00
5 NM 5.00
6 NM 5.00

Battle of the Planets
3 NM 10.00

Ben Bowie & His Mountain Men
16 F 6.00

Beowulf
3 VF 3.00
5 NM- 4.00

Berni Wrightson Master of Macabre
3 NM 5.00

Best Buy (1st Print R. Crumb)
1 VF 8.00

Best of DC (Digest)
34 NM- 6.00

Best of Donald Duck
1 VG 12.00

Betty Boop 3-D
1 NM 6.00

Birds of Prey: Batgirl
1 NM 5.00

Black Hole
1 F/VF 8.00
1 NM 12.00
2 NM 10.00
3 VF 5.00
3 NM 10.00

Black Magic (1973)
2 VG 4.00

Black Magic (DC)
1 F 8.00

Black Orchid (Prestige)
2 NM 7.00
3 NM 5.00

Black Panther
2 NM 9.00
3 thru 7 NM 8.00
15 NM 10.00

Black Pearl
1 NM 5.00

Blackhawk
161 G- 5.00
163 VG- 10.00
165 G 6.00
166 VG+ 12.00
168 VG+ 8.00
170 F+ 12.00
186 F+ 10.00

Blood
3 NM 5.00
4 NM 5.00

Blue Beetle (Vol. 3)
51 F/VF 24.00
52 VF- 24.00
54 VF- 24.00

Body Bags
1 NM 10.00
2 NM 15.00

Bongo & Lumpjaw
706 VG- 7.00

Books of Magic (Mini series)
2 NM 8.00
3 VF/NM 8.00

Brain Boy
5 VG- 12.00

Brave & Bold
64 VG 12.00
65 VF 20.00
68 G 6.00
68 G/VG 10.00
69 VG+ 8.00
71 VG 7.00
77 F 4.00
78 VG+ 8.00
82 F+ 18.00
88 G+ 5.00
89 VG 5.00
101 VG 4.00
111 F+ 8.00
113 G/VG 5.00
120 VF- 7.00
122 VF- 4.00
135 NM 6.00
158 NM 5.00
158 VF 4.00
159 NM 7.00
161 NM- 4.00
163 VF/NM 3.00
164 NM 4.00
170-180 NM- 5.00
186 NM 4.00
190 NM 4.00
191 VF/NM 6.00
192 NM 4.00
200 NM 9.00

Buck Rogers
2 NM 6.00
3 F/VF 4.00
4 VG+ 3.00

Bugs Bunny
224 NM 8.00
225 NM 5.00
234 NM- 4.00

Bugs Bunny (Four Color)
217 F+ 40.00
274 F 25.00
307 F+ 28.00
317 G/VG 12.00
327 F 20.00
327 VG 14.00
376 G 7.00
393 G/VG 10.00
407 VG 12.00
647 F+ 20.00

Bullwinkle (Star)
1 NM 6.00
2 VF/NM 4.00

Cages
1 NM 8.00
3 VF 4.00

Caliber Christmas Special
1 NM 20.00

Caliber Presents (Crow)
15 NM 10.00

Captain Action
1 VG/F 25.00

Captain America
180 NM 8.00
241 NM 14.00
444 NM 6.00
445 NM 5.00
447 NM 5.00
448 NM 5.00
450 NM 3.00

Captain America Annual
3 NM 10.00

Captain Atom
82 F+ 18.00
83 VG 8.00
84 F+ 14.00

Captain Atom (Modern)
84 VF 3.00

Captain Johner and Aliens
1 VF- 18.00

Captain Marvel
2 F+ 10.00
7 VF+ 7.00
23 F+ 3.00
30 F/VF 6.00
31 F+ 5.00
35 NM- 3.00
37 NM 8.00
43 VF 4.00

Captain Savage
2 VF/NM 10.00
2 F+ 7.00
5 F+ 6.00
6 VG 3.00
7 VG 4.00
12 VG/F 4.00
15 F 4.00
19 VG/F 3.00

Captain Sternn
1 thru 4 NM 5.00

Captain Venture
1 VF- 20.00
2 F+ 5.00

Carl Barks Library of Walt Disney's C & S
48 NM 10.00

Casper
110 VG 3.00
137 VG/F 3.00

Cat
4 VF 10.00

Cerebus
24 NM 6.00
24 VF/NM 7.00
26 VF 4.00
27 F 3.00
32 VF/NM 5.00
42 VF 3.00
43 VF 3.00
43 NM 6.00

Challengers of the Unknown
21 G+ 20.00
21 VG+ 30.00
26 G/VG 10.00
32 G/VG 6.00
41 VG 5.00
53 G 3.00
66 VG 3.00
82 VF 4.00
82 VF/NM 8.00

Chamber of Chills
2 F 5.00

Chamber of Darkness
3 VG 5.00
4 VF/NM 35.00

Chamber of Darkness (Special)
1 F/VF 15.00

Champion Sports
1 VG 5.00

Champions
1 VG 4.00
1 VF/NM 12.00
2 VF 5.00
3 VF/NM 7.00
4 thru 10 NM 10.00
14 NM 10.00
17 NM 9.00

Charlton Classics
1 VF/NM 5.00

Chilling Adventures in Sorcery
5 F 3.00

Chip N' Dale
22 VG 5.00

Christmas Parade (Gold Key)
1 G/VG 12.00
2 G 5.00
2 VG 10.00
4 VG/F 15.00

Claw
4 F+ 4.00

Combat Kelly (1972)
2 NM 10.00

Comic Book Marketplace
22 NM 20.00
27 NM 20.00
30 NM 30.00
33 NM 20.00
46 NM 20.00
58 NM 15.00
73 NM 10.00

Conan
5 VG 10.00
6 VG 6.00
8 VF 22.00
16 F/VF 10.00
19 F 8.00
19 VF 16.00
20 VF- 10.00
21 VF 10.00
22 F+ 26.00
23 VF 15.00
24 VF- 15.00
26 VF/NM 4.00
37 F/VF 5.00
49 NM- 4.00

Conan Annual
4 NM 3.00

Contest of Champions
3 NM 4.00

Coven
2 NM 7.00
2 (White) NM 10.00
1 + (Gold) NM 10.00
1 + (Red) NM 10.00
2 (D.F.) NM 10.00
3 (Red) NM 10.00
4 (D.F. Gold) NM 4.00

Cracked
165 F+ 4.00
212 VF/NM 3.00

Creatures on the Loose
10 VG/F 8.00

Creeper (Beware)
2 VG 10.00
3 F+ 16.00
4 F 12.00

Creepy (Warren)
16 VF/NM 20.00
116 VG 3.00
119 VG/F 3.00
121 F 4.00
132 VG 3.00
135 F 4.00
135 NM 18.00
136 NM 10.00

Creepy Fearbook 1993
1 NM 35.00

Crimson/Top Cow
1 NM 8.00
2 thru 9 NM 5.00
10 thru 18 NM 4.00

Crisis on Infinite Earths
1 thru 6 NM 7.00
8 NM 15.00

Cry For Dawn (1st Print)
5 NM 45.00
7 thru 9 NM 35.00

Crypt of Shadows
1 F 5.00

Daffy Duck
134 NM 5.00

Dagar
3 VG 3.00

Daisy & Donald
51 NM- 7.00

Daredevil
7 VG- 45.00
8 VG 25.00
9 VG 25.00
10 VF- 75.00
11 VG/F 20.00
13 VG+ 15.00
15 F- 20.00
27 F+ 15.00
28 VG 6.00
33 F+ 10.00
37 VF- 16.00
38 F+ 12.00
41 VG 4.00
160 VF/NM 15.00
166 NM 12.00
167 NM 10.00
167 VF 8.00
169 VF/NM 10.00
179 NM 5.00
183 NM 5.00
184 NM 4.00
196 NM 9.00
199 NM 3.00

Daredevil Annual
4 VF/NM 5.00

Dark Horse Comics
7 NM 10.00

Dark Horse Presents
24 NM 20.00

Dark Minds
1 NM 10.00
6 NM 4.00

Dark Shadows
9 VG+ 10.00

Darkness
1 NM 10.00
2 NM 8.00

Darkness Special Preview
NM 15.00

Dawn
1 NM 8.00
2 NM 8.00
4 NM 5.00
5 NM 5.00

DC Superstars
16 VG/F 3.00

DC 100 Page Super Spectacular
7 F+ 18.00
22 VG+ 8.00

DC Comics Presents
1 VF/NM 8.00
2 NM- 4.00
84 NM- 5.00
96 NM 4.00

DC Graphic Novel
1 NM 10.00
5 NM 10.00

DC Special
1 VG 10.00
1 F+ 25.00
6 VF 20.00
12 VF/NM 22.00
14 VF/NM 22.00
20 VG 3.00
22 NM 12.00
22 NM 12.00
28 VF/NM 9.00

DC Special Series
14 NM 10.00
15 VF+ 15.00

DC Superstars
8 NM- 22.00

Deadman/Neal Adams
6 NM 3.00

Defenders
15 VF/NM 8.00
17 F- 3.00
27 VF 4.00
30 NM 4.00
37 NM 4.00

Defenders (Dell)
2 VG+ 6.00

Dell Giants (Christmas Parade)
2 G/VG 65.00

Bugs Bunny's Vacation Funnies
9 FR+ 5.00

Golden West Rodeo Treasury
1 VG 25.00

Huey, Dewey & Louie-Back to School
22 VG 15.00
49 VG 15.00

Dell/Gold Key Movie Classics

Ben Hur
1052 VG+ 24.00

Buckskin
1011 F+ 30.00

Dinosaurus
1120 F- 15.00

Dumbo (2nd)
668 (FC) FR 3.00

Journey to Center of Earth
G- 12.00

Kidnapped FC
1101 VG 8.00

Son of Flubber
VF 20.00

White Stallions
VG 6.00

Big Red
(10026-211) VG/F 8.00

Blackbeard's Ghost
VG- 5.00

Emil and the Detectives
G/VG 4.00

Greyfriar's Bobby
G+ 6.00

In Search of Castaways
VG+ 18.00

Kidnapped
10080-306 VG/F 8.00
G 3.00

Man With X-Ray Eyes
VG 15.00

Mary Poppins
F+ 25.00

Moby Dick
717 (FC) FR 6.00

Moon Pilot
1313 (FC) G 6.00
VG/F 15.00

Mutiny on the Bounty
VG+ 9.00

Nikki, Wild Dog of North
VG/F 5.00
VF 15.00

Old Ironsides
874 (FC) G 6.00

Old Yeller FC
869 VG 10.00

Pinocchio
10089-310 VG 5.00

Rob Roy
544 VG+ 18.00

Snow White
10091-310 F 10.00

Swamp Fox
1179 (FC) VG/F 22.00

Sword in Stone
VG 10.00

The Lion
VG 4.00

Toby Tyler
10142-502 VG 5.00

Demon
1 F+ 12.00
1 F+ 12.00
2 NM- 10.00
3 VG 3.00
8 VF 4.00
16 VF 5.00

Demon Annual
2 NM 20.00

Dennis the Menace (Giants)
6 G 8.00
7 G+ 8.00

Dennis the Menace (Marvel)
1 NM 6.00
3 NM 6.00

Destroyer Duck
1 NM 6.00

Detective
328 VG 20.00
342 VG/F 10.00
353 VG 8.00
354 VF- 25.00
356 VG 8.00
358 G+ 5.00
360 VG 8.00
368 VF- 25.00
371 VG 9.00
371 F/VF 26.00
372 VG 6.00
372 G/VG 5.00
374 VF 24.00
375 VG/F 8.00
378 F- 8.00
379 F 12.00
381 VG+ 7.00
382 VG 8.00
383 VG/F 8.00
384 VF- 20.00
385 VG+ 8.00
387 F 14.00
390 VG 8.00
410 VG 6.00
421 VG 6.00
440 VF- 28.00
441 VF 30.00
447 NM 15.00
448 F+ 8.00
459 F 5.00
473 VF 15.00
483 VF/NM 12.00
487 VG 3.00
496 VF/NM 6.00
505 NM 5.00
510-512 NM 5.00
519 NM 5.00
521 NM 5.00
532 NM 5.00
535 NM 5.00
568 NM 3.00
575-577 NM 8.00
600 NM 4.00

Devil Dinosaur
1 F/VF 5.00
2 NM- 6.00

Dirty Pair (1989)
3 NM 5.00

Divine Right
1 NM 6.00

Divine Right (Chromium)
3 NM 5.00

Doc Savage
1 VF 10.00
1 NM- 14.00

Doc Savage (Mag)
7 NM- 5.00
68 F 14.00
72 G+ 5.00
75 G 4.00
75 VG 8.00
77 VG 8.00
78 VG- 6.00
79 G/VG 6.00
80 F 10.00
81 VF+ 24.00
83 VG 6.00
89 VG 10.00
90 VG 5.00
128 VG 3.00
141 F/VF 5.00
142 VG 3.00
150 VG+ 4.00
152 NM 9.00
172 NM 6.00
178 VF 3.00
179 VF/NM 4.00
181 VF/NM 3.00
198 NM 4.00

Fantastic Four (Annual)
4 G/VG 10.00
6 F+ 18.00
14 VF 5.00

Fantasy Masterpieces (1966)
2 VF- 15.00
2 VG 5.00
3 VF 20.00
4 F/VF 16.00
5 F/VF 16.00
6 F+ 12.00
6 VF 24.00

Fat Albert
25 VF/NM 8.00

Fathom/Top Cow
0 NM 12.00
1 NM 8.00
2 thru 9 NM 5.00

Faust (Northstar)
1 VF 30.00

Faust (Rebel)
1 NM 20.00
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261 G+....15.00
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11 VF/NM....8.00

New Mutants
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87 VF....10.00
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98 VF....6.00
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6 F+....5.00

Ruff & Reddy
1038 (FC) G/VG 12.00

Ruins
1 NM....8.00
2 NM....8.00

Sandman
1 NM....40.00
2 NM....16.00
4 NM....14.00
5 NM....10.00
6 NM....14.00
7 NM....12.00
8 F/VF....15.00
9 NM....12.00
9 F+....4.00
12 NM....12.00
13 NM....6.00
18 NM....8.00
24 NM....6.00
29 NM....5.00
30 NM....5.00

Sandman (1974)
4 NM-....6.00

Savage Sword of Conan
1 VF....50.00
9 VF-....8.00
10 F+....6.00
16 NM-....12.00
17 VG....3.00
58 VF....5.00
63 F....3.00
68 VF/NM....5.00
78 VF....4.00
80 VF....5.00
81 F....3.00
82 VF....4.00
85 VF/NM....5.00
87 VF....5.00
90-92 VF/NM....6.00
93 VF....5.00
96 VF/NM....6.00
98 NM....7.00
100 VF/NM....5.00
101 NM....6.00
102 NM....5.00
103 NM-....5.00
105 NM....6.00
106 VF/NM....5.00
107 VF....3.00
109 NM....6.00
124 F....3.00
131 NM-....5.00
137 NM-....5.00
140 VF....3.00
142 NM-....5.00
143 VF/NM....4.00
145 NM-....5.00
146 NM-....5.00
148 VF+....4.00
149 VF....3.00

Savage Tales
3 NM-....20.00
3 VF....15.00
4 VF/NM....12.00
8 VF....5.00

Scamp (Dell)
5 VG+....10.00
7 VG+....10.00

Scooby Doo (Marvel)
3 VG/F....5.00

Sea Devils
24 VG/F....10.00
24 F+....15.00
27 VG....8.00
28 F....12.00
31 F+....15.00

Sea Hunt
994 (FC) VG....20.00

Secret Origins (1973)
2 F/VF....10.00
3 VF+....12.00
3 F/VF....10.00
5 VF....10.00
6 VF....10.00
7 VG....4.00
7 VF....12.00

Secret Six
3 VG....6.00
5 F....10.00

Secret Society of Super Villains
1 F+....5.00
1 VF/NM....10.00
3 NM....7.00
4 NM....7.00
5 NM....7.00

Secret Wars
8 NM....15.00

Secrets of Haunted House
1 VF/NM....15.00

Secrets of Sinister House
5 VG....5.00

Sergeant Fury
6 G+....15.00
11 VG+....12.00
12 F+....20.00
14 G....6.00
14 VG....12.00
15 VG+....12.00
16 VF....36.00
17 VG/F....14.00
18 VG+....13.00
19 F-....15.00
19 VG....10.00
20 VG/F....15.00
21 G+....5.00
22 F/VF....20.00
23 VG....8.00
24 VG....10.00
26 F-....10.00
26 VG....8.00
26 VG-....7.00
27 F+....16.00
28 VG....8.00
29 VG/F....10.00
30 F....12.00
32 VF-....14.00
32 F-....7.00
34 F/VF....12.00
35 F+....10.00
36 F+....14.00
40 VF....15.00
40 F/VF....12.00
41 F....8.00
42 F-....7.00
43 VG....4.00
43 VG/F....6.00
45 F+....8.00
46 F+....10.00
46 VF-....14.00
47 F....8.00
48 F/VF....12.00
48 VF+....16.00
51 G....3.00
53 F+....8.00
57 F....7.00
58 F-....6.00
59 VF....12.00
59 VF-....10.00
60 VG....5.00
66 F+....7.00
66 F-....5.00
67 F-....5.00
67 F+....8.00
68 VF....10.00
70 VF-....12.00
83 F....6.00
118 VG/F....3.00
119 VF....7.00
136 VF/NM....6.00
156 VF/NM....6.00
163 F+....4.00

Sergeant Fury Annual
2 VG....8.00
3 VF-....18.00

Sergeant Rock
334 F+....3.00
368 NM....5.00
411 VF/NM....4.00
412 VF/NM....4.00

Sergeant Rock Special
2 NM....4.00
4 NM....4.00
7 NM....4.00

Sergeant Rock's Prize Battle Tales
1 FR....15.00

Shade (1970's)
1 NM-....8.00

Shadow (1973)
1 NM....22.00
1 F....8.00
2 VF/NM....10.00
3 VF/NM....15.00
4 NM-....10.00
5 F+....4.00
5 NM-....10.00
6 VG....3.00
6 NM-....10.00
10 F+....3.00
12 F/VF....4.00

Shazam
2 NM-....6.00
13 VG/F....7.00
14 VG....4.00
15 VG....5.00
17 F/VF....12.00

She Hulk
1 NM....8.00
2 NM....4.00

Shi
1 NM....15.00

Showcase
39 G....30.00
49 VG+....18.00
64 VG....25.00
65 G/VG....7.00
74 F+....30.00
83 VG....10.00
102 NM....8.00
103 F....3.00

Silver Star
1 NM....4.00

Silver Surfer (1987)
1 NM....7.00

Silver Surfer (One Shot)
1 VF/NM....6.00

Simpsons (Welsh)
1 NM....7.00

Sin City Big Fat Kill
1 NM....5.00
2 NM....4.00

Sin City/A Dame To Kill For
1 NM....6.00
2 thru 6 NM....5.00

Sin City/ Just Another Saturday Night
NM....5.00

Sin City/ Silent Night
1 NM....5.00

Sin City/That Yellow Bastard
1 NM....5.00

Skull The Slayer
1 NM....6.00

Snow White (Gold Key)
10091-310 VG....4.00

Solar (Gold Key)
16 VG/F....5.00
19 F....7.00
23 F+....7.00

Son of Flubber
1 VG....5.00

Son of Satan
1 VF-....10.00
1 VG+....5.00
2 NM....10.00
3 VF/NM....9.00
4 NM....10.00
5 NM....10.00
7 NM....10.00

Sovereign Seven (Gold Edition)
1 NM....10.00

Space 1999
2 NM....10.00
3 NM....10.00
4 VF....8.00
5 VG/F....4.00

Space Family Robinson
10 VG....12.00
14 VG....8.00
27 F....6.00
28 VG/F....5.00
31 F+....12.00

Space Man
9 F....6.00
9 NM-....9.00

Space War
18 VG/F....6.00
31 VF....4.00
33 VG....3.00

Spasm (Jeff Jones)
1 VG....5.00

Spawn
4 NM....16.00
5 NM....10.00
6 NM....6.00
8 NM....6.00
9 NM....6.00
10 NM....5.00
11 NM....5.00
14 NM....5.00
15 NM....5.00
17 NM....5.00
21 NM....13.00

Special Marvel Edition
1 F....8.00
2 VG....4.00
4 VF....7.00
15 VF-....25.00
16 F+....8.00
16 NM....20.00

Spectacular Spider-Man
2 VF....8.00
13 VF....4.00
26 NM....5.00
27 NM....15.00
36 NM....5.00
38 NM....5.00
39 NM....5.00
47 NM....5.00
49 NM....5.00
58 NM....5.00
83 NM....7.00
119 NM....5.00
200 NM....3.00

Spectre
5 VG....12.00

Spectre (1992)
1 NM....6.00
2 NM....8.00
3 NM....6.00

Spider Woman
1 VF/NM....5.00

Spider-Girl
0 NM....5.00

Spider-Man Vs. Wolverine
1 VF....15.00

1 NM....20.00

Spidey Super Stories
45 NM....8.00

Spin & Marty
5 VG....15.00
7 VG....15.00
1026 (FC) VG....16.00

Spirit (Kitchen Sink)
1983 8 NM....3.00

Spirit (Magazine)
1 VF+....20.00
2 VF....12.00
5 VF....10.00

Spoof
2 F....3.00
2 NM-....9.00
3 VF/NM....7.00
3 VG....3.00
4 NM-....9.00

Star Reach
3 NM....12.00
4 NM....10.00
9 NM....4.00
14 VF+....8.00

Star Trek (1984/DC)
1 NM....10.00
2 NM....5.00
3 NM....5.00
5 NM....5.00
6 NM....4.00
8 NM....4.00

Star Trek (1989/DC)
1 NM....6.00

Star Trek (Gold Key)
15 VG/F....18.00
36 G/VG....6.00
40 VG....8.00
53 VG/F....5.00
56 F....9.00

Star Trek (Marvel)
1 NM-....6.00
2 NM....4.00

Star Wars
2 NM....20.00
3 NM....18.00
4 NM....18.00
7 thru 25 NM....10.00
36 NM....10.00
39 NM....14.00
42 NM....14.00
45-67 NM....8.00
68 NM....18.00
69-90 NM....8.00
96 NM....10.00
97 NM....14.00
100 VF-....12.00

Star Wars 3D
1 VF....15.00

Star Wars Annual
1 NM-....10.00
2 NM-....10.00
3 NM-....10.00

Star Wars/Dark Empire
1 VF....15.00
3 NM....10.00
4 NM....8.00

Star Wars/Ewoks
3 NM....8.00
4 NM....8.00
6 NM....8.00
13 VG/F....3.00
14 F+....5.00

Starfire
1 NM....9.00
1 VG/F....3.00
2 VF/NM....4.00
5 F+....4.00
7 NM....6.00

Starman (1995 series)
0 NM....9.00
4 NM....6.00
5 NM....6.00
8 NM....7.00
11 NM....4.00
12 NM....4.00

Starslayer
2 NM....6.00

Starstream
1 VF/NM....10.00

Steve Canyon
1033 (FC) G....5.00

Strange Adventures
158 VG/F....12.00
178 VG+....8.00
214 VG/F....8.00

Strange Sports
6 F+....6.00

Strange Tales
126 VG+....12.00
127 F....16.00
127 VG....10.00
128 VF-....28.00
129 VG+....12.00
131 VF/NM....38.00
132 VF-....28.00
133 VG....10.00
134 VG....10.00
134 VF....30.00
135 VG....16.00
136 F+....12.00
137 VG/F....10.00
138 VF....20.00
138 VG+....8.00
139 F....10.00
139 VF-....20.00
139 VG....7.00
140 F/VF....16.00
141 G....3.00
142 F/VF....14.00
144 VG....7.00
145 F/VF....14.00
146 VG-....6.00
147 VF/NM....25.00
148 F-....15.00
148 F+....28.00
149 VF+....24.00
152 VF/NM....24.00
153 F/VF....16.00
156 VF+....20.00
159 VF....22.00
161 VG....5.00
161 VG/F....6.00
162 F/VF....12.00
162 VF/NM....22.00
163 VF-....12.00
164 VG....6.00
165 NM-....25.00
166 VF-....15.00
167 VF....20.00
168 VF/NM....16.00
168 VF....14.00
171 F....3.00
178 NM....18.00
178 VF/NM....12.00
179 VF/NM....10.00
181 NM....8.00
181 VF/NM....7.00
186 NM....4.00

Stray Bullets/ 1st Printings
2 NM....8.00
4 NM....8.00
5 thru 11 NM....5.00

Sub-Mariner
3 F/VF....22.00
23 F+....5.00
2 F-....10.00
3 F+....14.00
4 F-....8.00
6 F....9.00
8 VG/F....10.00
10 F-....8.00
18 F-....4.00
25 VG....3.00
26 F+....5.00
40 VG....3.00
49 F....3.00

Sub-Mariner Annual
1 VG....3.00
1 F....6.00

Subtle Violents (Cry For Dawn)
1 NM....44.00

Sugar & Spike
76 VG....12.00

Super DC Giant
22 VF-....16.00
24 F+....14.00
26 VF....24.00
26 VG....6.00

Super Goof
1 VG....5.00
1 VF-....15.00
4 VG....3.00
6 VG....3.00
6 VG....4.00
67 NM....6.00

Super Powers (1984)
3 NM....3.00

Super Team Family
2 VG....3.00
5 VF/NM....7.00

Super Villain Team Up
1 F+....4.00
1 F/VF....5.00
6 F/VF....4.00
7 F+....3.00
7 F....3.00
10 VG/F....3.00
11 NM....5.00
13 NM....5.00

Superboy
100 FR+....12.00
106 VG....8.00
108 VG....9.00
115 G/VG....6.00
115 F....13.00
120 F....12.00
121 VG....8.00
123 F....10.00
126 F+....15.00
127 VG....6.00
128 VG....6.00
129 VG....6.00
130 VG....6.00
131 VG....6.00
132 VG+....6.00
133 VG....6.00
134 VG....5.00
134 F....8.00
135 VG....6.00
136 VG/F....7.00
139 VG....5.00
140 G/VG....5.00
141 F....7.00
142 F+....7.00
143 VF....10.00
146 VF....10.00
147 VF/NM....12.00
148 VG+....12.00
149 VG....5.00
150 VG....5.00
151 VG....5.00
152 F....12.00
153 G....4.00
153 VG....5.00
154 G....5.00
156 G/VG....4.00
169 VG....6.00
170 G....4.00
173 G/VG....5.00
175 VG+....8.00
177 VG....7.00
178 G+....5.00
179 VG+....8.00
180 G....4.00
181 VG....8.00
183 F....10.00
187 VG....8.00
188 F+....15.00
188 VG....8.00
189 VG....8.00
190 VG....8.00
190 F+....15.00
192 VG....6.00
192 VG....8.00
193 G....4.00
195 G....4.00
195 VG....8.00
196 G....4.00
198 VG....8.00
199 G....3.00
203 VG....8.00
204 VG....8.00
209 G....4.00
209 VG/F....10.00
213 VG....8.00
216 F+....14.00
216 VG....8.00
219 VG....8.00
220 G+....5.00
220 VG....8.00
222 VG....8.00
225 VG....8.00
227 G/VG....6.00
230 VG....8.00
234 VG....8.00
235 F....10.00
235 VG....7.00
240 VG....8.00
241 VG....5.00
245 G....3.00
249 VG....5.00
250 G+....3.00

Superboy, New Adventures of
9 NM....3.00

Supergirl (1972)
1 G/VG....4.00
2 VF....10.00
2 NM....15.00
4 VG....3.00
5 G/VG....3.00
5 NM....22.00
6 VF/NM....12.00
9 F/VF....8.00
9 NM-....14.00

Supergirl (1982)
13 NM....3.00

Superman
148 VG+....28.00
161 G....9.00
173 F/VF....30.00
174 VG....10.00
175 F+....25.00
178 G+....8.00
180 VG+....12.00
182 VG+....10.00
183 VG....15.00
184 VG....8.00
186 F....15.00
189 VG....10.00
190 VG/F....12.00
191 VG....10.00
193 VG+....15.00
196 VG....9.00
197 VG/F....16.00
199 VG....45.00
200 VG/F....12.00
201 VF....28.00
202 F....14.00
203 F+....16.00
204 VF....22.00
205 F/VF....15.00
206 G+....5.00
207 G....6.00
207 VG....10.00
208 VF+....25.00
209 VF....22.00
210 VF/NM....22.00
213 VF....22.00
214 NM....34.00
216 VF....22.00
219 F/VF....14.00
220 VF+....20.00
221 VF/NM....20.00
223 VG....5.00
226 VF....18.00
227 VG/F....10.00
228 VF....18.00
229 F....10.00
230 VF....16.00
233 F-....10.00
234 F/VF....10.00
237 VF-....12.00
239 VG....10.00
241 VG/F....6.00
243 VG/F....5.00
244 F/VF....9.00
247 VF/NM....12.00
249 F-....5.00
250 VG....3.00
255 VF/NM....7.00
259 VG+....3.00
269 VG/F....3.00
284 VG....7.00
300 VF/NM....12.00
350 VF....3.00
358 VF....3.00
400 NM....5.00

Superman (1987) (Newsstand Edition)
75 NM....6.00

Superman (Series 2)
75 NM....25.00

Superman Annual
2 G/VG....58.00
7 F....45.00

Superman Family
167 VF+....20.00
170 NM-....14.00
171 VG....4.00
172 VF/NM....10.00
175 F+....8.00
176 VG....4.00
178 VF/NM....6.00
184 VG....3.00
199 NM....10.00
200 VF/NM....5.00
217 VG+....3.00

Superman Special
1985 NM....5.00

Supernatural Thrillers
1 F....6.00
3 VF+....8.00
6 F+....5.00
7 NM....9.00

Super-Team Family
13 VF....8.00

Swamp Thing
1 G-....7.00
3 VF/NM....20.00
5 VG/F....6.00
5 NM....30.00
6 VG....6.00
7 VG....6.00
9 NM....24.00
22 NM....8.00
24 NM....8.00
24 VF/NM....7.00

Swamp Thing (Series 2)
34 NM....10.00
35 NM....4.00

Sweethearts (Vol 2)
95 F+....6.00

Swing with Scooter
5 VG....5.00
12 NM-....18.00

Sword of Sorcery
3 NM....10.00

Tales of Suspense
63 FR/G....15.00
63 G/VG....30.00
65 F....45.00
81 VG+....9.00
82 F-....10.00
84 VG/F....10.00
98 G/VG....6.00

Tales of The Beanworld
5 NM....6.00
7 NM....5.00
8 NM....6.00
10 NM....6.00

Tales of Wells Fargo
1023 (FC) G/VG 10.00

Tales to Astonish
53 VG....22.00
54 G+....12.00
56 VG....20.00
56 FR....6.00
58 VG-....20.00
59 VG....30.00
61 VG....12.00
65 F-....12.00
67 F-....18.00
68 VG....10.00
69 G....5.00
70 VG+....15.00
71 F+....18.00
72 VG+....10.00
74 VF-....29.00
74 VG+....10.00
76 VG....8.00
81 VG....8.00
83 G/VG....6.00
86 VF....26.00
87 FR....3.00
94 F-....12.00
94 VG....8.00
97 VF....24.00

Tarzan
36 VG....18.00
39 VG/F....20.00
40 G....14.00
41 FR....4.00
42 F....25.00
42 G....7.00
43 FR....12.00
54 VG/F....15.00
55 VF....30.00
167 NM-....20.00
168 F+....10.00
171 VG....5.00
176 F+....10.00
177 F+....10.00
183 F+....10.00
190 F/VF....8.00
207 VF....14.00
207 NM....20.00
208 VF-....7.00
208 NM....10.00
209 VF-....8.00
209 NM....15.00
210 NM....8.00
211 NM....10.00
212 VF/NM....8.00
213 VF+....10.00
214 NM-....10.00
215 VF....8.00
215 F+....6.00
216 NM-....10.00
217 VF/NM....10.00
218 NM-....9.00
219 NM....10.00
220 NM....8.00
220 VF....8.00
221 NM....8.00
222 VG....3.00
222 NM-....10.00
223 NM....12.00
224 NM....12.00
225 VF/NM....9.00
225 NM....8.00
226 NM....8.00
227 VF....6.00
228 VF+....8.00
229 NM....9.00
230 NM....24.00
231 VG....5.00
231 F+....9.00
232 VF/NM....15.00
233 NM....20.00
234 F+....8.00
235 F/VF....12.00
236 F+....5.00
236 NM....10.00
237 NM....9.00
239 NM....9.00
240 NM....10.00
241 VF/NM....7.00
242 VF....8.00
243 VF....8.00
244 F....4.00
245 VF....7.00
246 VF....7.00
247 VF/NM....8.00
250 VF/NM....

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ORANGE, CA 92859-2232 PHONE: (714) 288-8993 FAX: (714) 288-8992

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Detective #299	FN-	$25.00
Detective #332	FN	$16.00
Detective #354	FN	$15.00
Detective #361	FN	$22.00
Detective #365	VG	$15.00
Detective #367	VG	$ 9.00
Detective #372	VG	$10.00
Detective #373	VG	$14.00
Detective #374	VG	$ 8.00
Detective #376	FN	$10.00
Detective #385	VG/F	$22.00
Detective #395	VG/F	$12.00
Detective #396	VG/F	$12.00
Detective #403	VG/F	$14.00
Detective #404	VG/F	$15.00
Detective #412	VF	$20.00*
Detective #416	VF	$25.00*
Detective #420	VF	$40.00*
Detective #424	FN	$16.00*
Batman #214	VF	$12.00
Batman #215	FN	$12.00*
Batman #217	VF	$15.00
Batman #221	FN	$15.00*
Batman #222	FN	$25.00*
Batman #227	VF	$27.00*
Batman #229	FVF	$18.00*
Batman #235	FN	$16.00*
Batman #236	FN	$14.00
Batman #239	FN	$12.00

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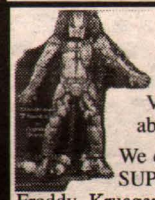

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Aug 29 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 1 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Sep 9 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 or 444-2843.

Sep 12 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Oct 24 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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CONNECTICUT

Sep 14-16 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 100-8', F: $150.-$175. for 1, $290.-$340. for 2, $420.-$480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-667-9588 or 967-9172.

Sep 22 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College. 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T: 100, F: $37.50 for 1, $65. for 2, A: .99. Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

Sep 30 CT, New Milford. Comic Book & Toy Collectibles Show, Arion Society Bldg. 411 Danbury Rd., (Rt. 7), SH: 9am-3pm, T; 35-8', F: $45., A: .99. Main Ent., PO Box 543, New Milford, CT 06776. PH: 860-355-9960.

Oct 13 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College. 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T: 100, F: $37.50 for 1, $65. for 2, A: .99. Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

Oct 14 CT, New Milford. Comic Book & Toy Collectibles Show, Arion Society Bldg. 411 Danbury Rd., (Rt. 7), SH: 9am-3pm, T; 35-8', F: $45., A: .99. Main Ent., PO Box 543, New Milford, CT 06776. PH: 860-355-9960.

Oct 28 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Nov 11 CT, New Milford. Comic Book & Toy Collectibles Show, Arion Society Bldg. 411 Danbury Rd., (Rt. 7), SH: 9am-3pm, T; 35-8', F: $45., A: .99. Main Ent., PO Box 543, New Milford, CT 06776. PH: 860-355-9960.

Nov 25 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

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Oct 26-28 FL, Jacksonville. GAMEFEST, Prime Osborn Convention Ctr. 1000 Water St., SH: Fri. 4pm-9pm, Sat. 9am-6pm, Sun. 10am-5pm, F: $150., A: $20. (pre-reg.). Advantage Conv. Serv., Larry Ice, PO Box 718, Antwerp, OH 45813. PH: 877-977-GAME.

Nov 11 FL, Tampa. Comic Book, Toy & Collectables Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, T: 40, F: $50., A: $2. Tim Gordon, 6401 17th Ln. N., St. Petersburg, FL 33702. PH: 727-522-9032.

GEORGIA

Sep 14-16 GA, Warner-Robbins. BB Cards, Coins, Currency & Other Collectibles Show, Galleria Mall. 2922 Watson Blvd., T: 45, A: free. Darryl Mickel, PO Box 37272, Tallahassee, FL 32315. PH: 850-442-6682.

ILLINOIS

Sep 8 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Sep 9 IL, Schaumburg. Comic Book, Toy & Movie Collectible Show, Marriot Hotel. 50 N. Martingale Rd., SH: 11am-4pm, T: 45., F: $50., A: $2., under 12 free. Mick Buttel, PO Box 8346, Rockford, IL 61126. PH: 815-962-6324.

Sep 9 IL, Gurnee. Comic Book & Collectibles Festival, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $1. Jim, PH: 847-336-9963.

Sep 16 IL, Springfield. Comic Book Show, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Sep 23 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast

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Oct 6 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Oct 14 IL, Peoria. Comicon, Signature Inn. 4112 Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Oct 28 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

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Nov 11 IL, Springfield. Comic Book Show, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Nov 23 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 23-25 IL, Arlington Heights. Chicago Tardis: Doctor Who Celebration, Arlington Park Sheraton Hotel. 3400 W. Euclid Ave., A: $15. daily, $35. weekend. Alien Entertainment, PO Box 2660, Glen Ellyn, IL 60138. PH: 888-734-7386.

INDIANA

Sep 1 IN, Crown Point. Comic Book & Collectible Hobby Show, American Legion Post 20. 1401 N. Main St. SH: 10am-6pm, T: 27, F: $30., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Sep 15-16 IN, Goshen. Comic Book & Collectible Hobby Show, Inn. US 33 E., SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 30, F: $40.-$45., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Sep 29 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-5pm, T: 50-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 219-232-8129.

Sep 29-30 IN, South Bend. Sports Card & Collectible Show, North Village Mall. US 31-933 N., T: 50, F: $70., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198.

Oct 7 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East. 21st St. & Shadeland Ave., I-70 exit 89 or I-465 exit 44A, SH: 10am-3pm, T: 70, F: $70., A: $4., 9 & under free. Ashcomics, Andrew S. Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173.

Nov 16-18 IN, Indianapolis. GAMEFEST, Convention Ctr. 100 S. Capitol Ave., SH: Fri. 4pm-9pm, Sat. 9am-6pm, Sun. 10am-5pm, F: $150., A: $20. (pre-reg.). Advantage Conv. Serv., Larry Ice, PO Box 718, Antwerp, OH 45813. PH: 877-977-GAME.

KANSAS

Oct 20-21 KS, Kansas City. ComicCon, Reardon Civic Ctr. 500 Minnesota Ave., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 60, F: $100., A: $5. Jerry Schattenburg, 723 NW Candletree Dr., Blue Springs, MO 64015. PH: 816-220-3308.

KENTUCKY

Sep 21-23 KY, Lexington. GAMEFEST, Center. 430 W. Vine St., SH: Fri. 4pm-9pm, Sat. 9am-6pm, Sun. 10am-5pm, F: $150., A: $20. (pre-reg.). Advantage Conv. Serv., Larry Ice, PO Box 718, Antwerp, OH 45813. PH: 877-977-GAME.

MAINE

Oct 14 ME, Portland. Comic Book & Toy Spectacular, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T: 30-6', F: $40., A: $2.50. Monkey House Entertainment, David Cummings, PH: 603-334-6800.

MARYLAND

Sep 30 MD, Pikesville. Greater Baltimore Collectors Mart XXXII, Armory. 610 Reisterstown Rd., SH: 10am-4pm, T: 180, A: $4. Annapolis Mktg. Inc., 6506 Pyle Rd., Bethesda, MD 20817. PH/FAX: 301-320-6974.

MASSACHUSETTS

Sep 30 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Oct 7 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 603-334-6800.

Nov 18 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Sep 9 MI, Livonia. X-Trava-Con Comic Book, Toys & Non-Sports Card Show, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059, FAX: 248-426-8064.

Sep 14-16 MI, Livonia. Sports Card, Comic Book, Coin & Collectible Show, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Sep 28-30 MI, Warren. Sports Card, Comic Book, Coin & Stamp Show, Universal Mall. 12 Mile & Dequindre, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 25, F: $70. for 1, $60. ea. add'l., A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Oct 7 MI, Livonia. X-Trava-Con Comic Book, Toys & Non-Sports Card Show, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059, FAX: 248-426-8064.

MINNESOTA

Sep 29-30 MN, Bloomington. MCBA FallCon, Thunderbird Hotel & Convention Ctr. 2201 E. 78th St., SH: 10am-4pm, A: $8. for 2 days, ages 7 & under free. MN Comic Book Assn., 5013 Grafton Ave. N., Oakdale, MN 55128. PH: 612-788-8191.

NEW HAMPSHIRE

Sep 9 NH, Portsmouth. Seacoast Sports Card & Comic Book Show, Yokens Restaurant Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

Nov 4 NH, Concord. Comic Book & Collectible Toy Show, Holiday Inn. I-93 exit 14, SH: 10am-4pm, A: $3., under 10 free. Michael, PH: 781-582-1075.

NEW JERSEY

Sep 2 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6', F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Sep 9 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Sep 14-16 NJ, Voorhees. Comic Book & Toy Show, Echelon Mall. Burnt Mill Rd., E. of exit 32 off I-295, SH: mall hours, A: free. EMCEE Conv., PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Sep 16 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206, SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151,

Convention Calendar Listing Form

Show site (city & state) _____
Date _____
Name of show _____
Location (hotel, etc.) _____
Street address _____
Hours of show _____
Admission charge _____
Number of tables and cost per table _____
Show promoter _____
Address _____
Phone _____

Mail to: **Comics Buyer's Guide, Con Calendar, 700 E. State St., Iola, WI 54990**

Hightstown, NJ 08520. PH: 609-448-7585.

Sep 20-23 NJ, Cherry Hill. ShoreCon 2001, Hilton. 2349 W. Marlton Pike (Rt. 70). Rob Placer, PH: 609-426-9339.

Sep 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (off of Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Oct 5-7 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall. 755 Rt. 18, SH: mall hrs., T: 60-8', F: $165.-$185. for 1, $320.-$360. for 2, $460.-$520. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-967-9172 or 667-9588.

Oct 7 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Oct 14 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206, SH: 9:30am-3:30pm, A: $2..EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Oct 14 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Oct 19-21 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Oct 26-28 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 100-8', F: $150.-$175. for 1, $290.-$340. for 2, $405.-$490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-667-9588 or 967-9172.

Oct 28 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (off of Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.Nov 4 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

NEW YORK

Sep 14-15 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: Fri. 12noon-8pm, Sat. 10am-7pm, A: $6. PH: 718-326-2713.

Oct 7 NY, Lockport. WNY Comic Book, Toy & Collectable Show, South Lockport Fire Co. 5666 S. Transit Rd., SH: 10am-4pm, A: $4., 12 & under free. Joe " D" Dagustine, PH: 716-433-5064.

Oct 13-14 NY, Syracuse. Collectors Megashow, State Fairgrounds. Center of Progress Bldg., State Fair Blvd., Rt. 690 Exit 7, SH: 10am-4pm, T: 400-8', A: $4., $6. wknd. pass. Central NY Promotions, 35 Hubbard St., Ste. 1, Cortland, NY 13045. PH: 607-753-8580.

Oct 28 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: $45., A: free. Charles or Jeffrey Cerrito, PH: 718-449-2375.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Oct 28 NY, Rockville Center. Comic Book, Toy & Sports Card Show, Holiday Inn. 173 Sunrise Hwy., SH: 9am-3pm, T: 35-6', F: $65. for 1, $50. ea. add'l., A: free. Mark Katzenberger, 17 Lebkamp Ave., Huntington, NY 11743. PH: 631-423-3059.

Nov 9-11 NY, New York City. Big Apple Comic Book, Art, Toy, Sci-Fi, & Anime Expo., Metropolitan Pavillion. 125 W. 18th St., SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-6pm, A: $6. PH: 718-326-2713.

Oct 13-14 NY, New York. NYC Comicon, Hotel Pennsylvania. 33rd St. & 7th Ave., SH: Sat. 10am-7pm, Sun. 11am-6pm, T: 120, F: $300., A: $10. Alex Ali, 1234 Broadway, New York, NY 10001. PH: 212-410-1234 or 646-325-8611.

Nov 25 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: $45., A: free. Charles or Jeffrey Cerrito, PH: 718-449-2375.

OHIO

Sep 9 OH, Columbus. Comic Book Show, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 45-6', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Sep 16 OH, Youngstown. Comic Con, Holiday Inn-Metroplex. I-80 & Rt. 193 Exit 229, Belmont Ave., SH: 10am-4pm, T: 28-8', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Sep 30 OH, Cleveland. Comic Con, Knights Party Ctr.-K of C Hall. 29101 Euclid Ave., SH: 10am-4pm, T: 28-8', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 7 OH, Canton. Comic Book Con, Four Points Sheraton Hotel. I-77 Exit 109, Everhard Rd., Belden Village Area, SH: 10am-4pm, T: 28-8', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 4 OH, Mansfield. Comic Book, Toys & Collectible Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 9014, Lexington, OH 44904. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

Nov 4 OH, Marietta-Parkersburg. Comic Book Convention, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 23-6', F: $45. for 1, $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 24-25 OH, Columbus. Mid-Ohio-Con, Hilton Hotel. Easton Town Ctr., SH: Sat. 10am-6pm, Sun. 10am-5pm. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

OREGON

Oct 21 OR, Portland. Comic Book Show #57, Exhibit Hall of Memorial Coliseum. In Rose Quarter Complex. 1401 N. Wheeler, SH: 10am-5pm, T: 165, F: $80, A: $6. Second Genesis, Ltd., 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

PENNSYLVANIA

Aug 31-Sep 3 PA, Bethel Park. Comic Books, Toys & Collectibles Show, South Park Fairgrounds. T: 40-8', F: $50. Chuck Loughman, 65 Gayle Dr., Washington, PA 15301. PH: 724-228-8392.

Sep 16 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave., SH: 10am-4pm, T: 50-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, PO Box 313, Clemonton, NJ 08021. PH: 856-782-0817.

Sep 28-29 PA, Kutztown. Golden Eagle Comic Con, Renninger's Antique Market. 740 Noble St., SH: Fri. 8am-6pm, Sat. 8am-5pm, F: $60. for 1, $50. ea. add'l., A: $6. Fri., $4. Sat. Renningers Promos. Comic Con, 27 Bensinger Dr., Schuylkill Haven, PA 17972. PH: 570-385-0104.

Oct 14 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave., SH: 10am-4pm, T: 50-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, PO Box 313, Clemonton, NJ 08021. PH: 856-782-0817.

Oct 21 PA, Pittsburgh. Three Rivers Comic Book Conv., Sheraton Inn North. 910 Sheraton Dr., SH: 10am-4pm, T: 28-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 11 PA, Erie. Comic Con, Quality Inn. 8040 Perry Hwy. (Rt. 97), I-90 Exit 7, SH: 10-4pm, T: 28-6' & 8', F: $45.-$50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 18 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave., SH: 10am-4pm, T: 50-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, PO Box 313, Clemonton, NJ 08021. PH: 856-782-0817.

TENNESSEE

Sep 1 TN, Johnson City. Comic Con, Holiday Inn. 101 W. Springbrook Dr., SH: 10am-5pm, F: $50. ea., $120. for 3, A: $2. Funny Pages, PH: 423-282-3164 or 232-6711.

Sep 8 TN, Kingsport. Comic Book, Sports Card, NASCAR & Toy Show, Civic Auditorium. 1550 Ft. Henry Dr., SH: 9am-5pm, T: 50, F: $35., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

Sep 22 TN, Knoxville. Comic Con, Howard Johnson Plaza. 7621 Kingston Dr., across from West Town Mall, SH: 10am-5pm, T: 40-6', F: $45.-$50., A: $2. SSR Promo., Steve or Sonya Riley, 3910 Middlebrook Pk. A-3, Knoxville, TN 37921. PH: 865-558-8380 or 455-0896.

Oct 12-14 TN, Morristown. Comic Book, Sports Card & Toy Show, College Square Mall. 2550 E. Morris Blvd., SH: mall hours, T: 50, F: $95., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

Nov 17 TN, Kingsport. Comic Book, Sports Card, NASCAR & Toy Show, Civic Auditorium. 1550 Ft. Henry Dr., SH: 9am-5pm, T: 50, F: F35., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Sep 1-2 TX, Killeen. Comic Book, Toy & Sports Card Show, Ramada Inn. 1100 S. Fort Hood St., SH: 10am-5pm, T: 40-6', F: $50., A: $1. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682.

Sep 15-16 TX, Houston. Houston-Con 2001, Holiday Inn. 7787 Katy Fwy., SH: Sat. 10am-6pm, Sun. 11am-5pm, A: $3. Anthony Smith, PH: 713-827-7203 or Bedrock City, PH: 713-780-0675.

Sep 29-30 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-6pm, Sun. 10am-4pm, A: $3. good for 2 days, under 12 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Oct 6-7 TX, Killeen. Comic Book, Toy & Sports Card Show, Ramada Inn. 1100 S. Fort Hood St., SH: 10am-5pm, T: 40-6', F: $50., A: $1. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682.

Nov 3-4 TX, Killeen. Comic Book, Toy & Sports Card Show, Ramada Inn. 1100 S. Fort Hood St., SH: 10am-5pm, T: 40-6', F: $50., A: $1. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682.

Nov 23-25 TX, Dallas. UncommonCon, Wyndham Anatole Hotel. 2201 Stemmons Fwy., T: 150., F: $175.-$350., A: $15. daily, $40.-$65. weekend pass. James Echols, 630 Pin Oak Dr., Irving, TX 75060. PH: 972-871-0407.

VIRGINIA

Aug 31-Sep 3 VA, Charlottesville. Sports Card, Comic Book, Toy & Racing Show, Fashion Square Mall. 29 N., SH: Fri.-Sat. & Mon. 10am-9pm, Sun. 12noon-6pm, T: 40, F: $125. Hank Polumbo & Bob Brill, 4902 Campbell Ridge Dr., Medlothian, VA 23112. PH: 804-673-4699 or 744-5990.

Oct 28 VA, Richmond. CCCC Summer Show, Holiday Inn. Bells Rd., I-95 Exit 69, SH: 10am-4pm, T: 30-6', F: $55., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

WASHINGTON

Sep 16 WA, Seattle. ComiCard & Toys Convention, Seattle Ctr. Northwestern Room. 101 Republican St., SH: 10am-5pm, T: 80-8', F: $75., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

Sep 28-30 WA, Seattle. Foolscap 3, Southcenter Best Western. 15901 W. Valley Rd., SH: Fri. 5pm-Sun. 7pm, T: 10, A: $41., $45. at door. Little Cat Z, Janna Silverstein, PO Box 2461, Seattle, WA 98111. PH: 206-301-9630 or 938-2452.

WEST VIRGINIA

Nov 4 WV, Parkersburg. Comic Con, Holiday Inn-Parkersburg. I-77 Exit 176 (Rt. 50), SH: 10am-4pm, T: 23-6', F: $45. for 1, $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

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Item #2_____
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Item #9_____
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- 206-663-4361

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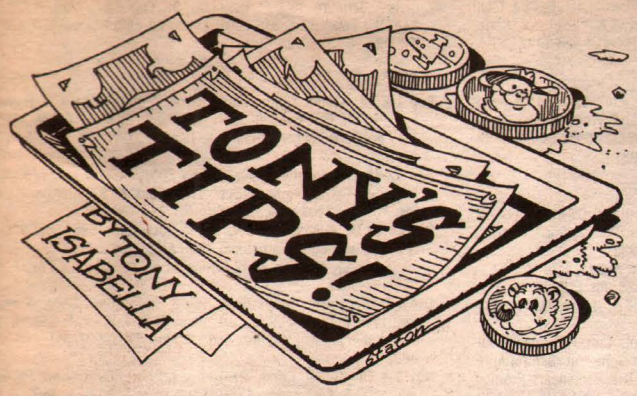
Days Of Wrath #5-6
Vietnam Journal: Blood Bath At Khe Sanh #3
Vietnam Journal #17-19
Days Of Darkness #2-4
Blazing Combat #3 WWI & WWII (Apple Reprint)

SHAWN C. GOLDFARB

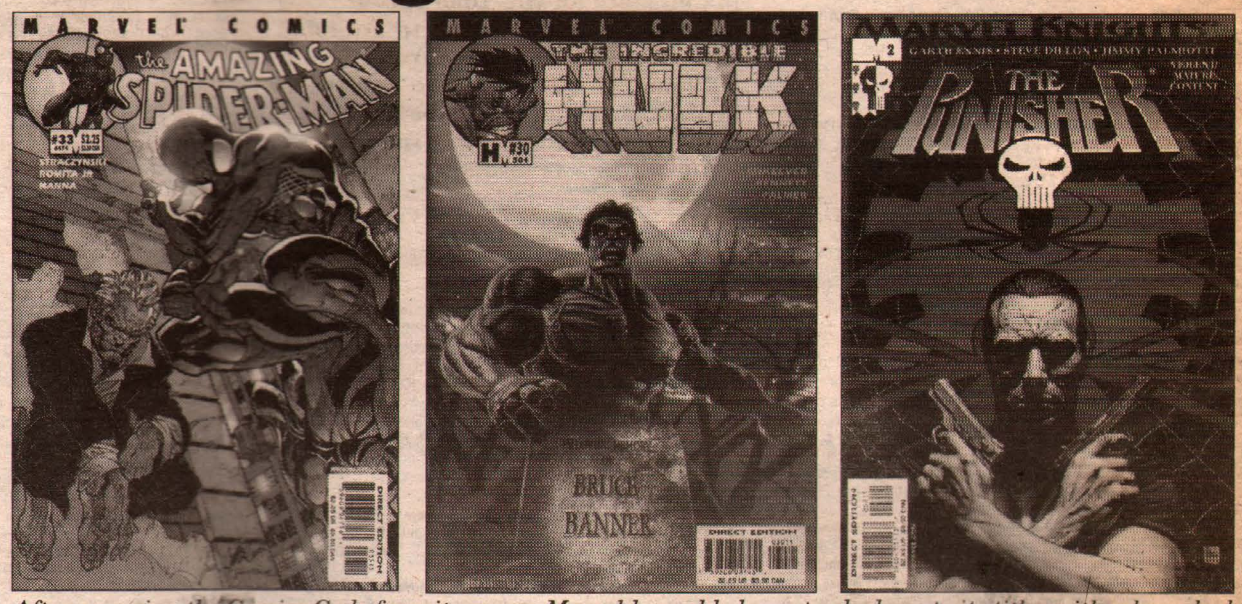
- 4003 N. Andrews Ave. Apt. South
- Fort Lauderdale, FL 33309
- 954-568-3507

All Books in VF or Better, please.

Marvel Masterworks Vol. #5, 10, 25
All JC Penney Reprints (1994) Marvel



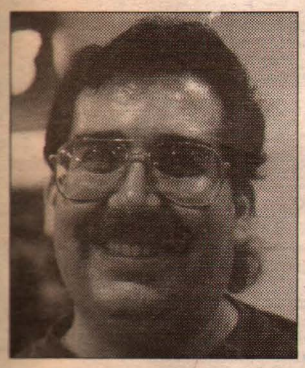
MAXing out on Marvel



After removing the Comics Code from its covers, Marvel has added new trade dress to its titles with relaunched titles like ***Amazing Spider-Man*** *and* ***Incredible Hulk*** *sporting an additional number showing what issue number each series would have been without the relaunch.* ***The Punisher*** *(right) has a "Violent/Mature Content" warning on its cover.*

Go see 20 movies and tell me how many of those are good, and then go read 20 comic books and tell me how many of those are good. I guarantee you that we do better.

— Joe Quesada
Marvel Comics Editor in Chief



If you've been following my growing disdain for the elevation of Hollywood movies over the comic books they so often draw upon, it won't surprise you to read that I'm in near-complete agreement with Quesada's sentiment. I wanted to begin this week's column on a positive note. Let's see where we go from there.

CBG's theme this week is "Marvel plans," and, since all I know of those plans is what I read, my role becomes one of commenting on various things Marvel. During the course of this column, feel free to discuss among yourselves whether or not I "get it," whether or not my I.Q. is dropping by the paragraph, and whether or not I've failed to evolve properly. I'm much too busy to keep track of such things myself.

"During the course of this column, feel free to discuss among yourselves whether or not I 'get it,' whether or not my I.Q. is dropping by the paragraph, and whether or not I've failed to evolve properly."

Marvel Manga. In January, Marvel will be releasing a special "fifth-week" event featuring manga versions of various characters.

Ben Dunn, whose Antarctic Press has been creating and publishing popular American manga for many years now, is overseeing the event. According to news reports, the proposed-but-unconfirmed titles will include *Ultra Kaiju Hulk, Super Sentai Fantastic Four, Combat Mecha Iron Man, Masked Rider Spider-Man, X-Men Legacy,* and *God Warrior Thor.* What? No *Sailor Moondragon*?

All kidding aside, I love this concept. Yes, it's a gimmick. Yes, it will likely appeal only to avid fans of Marvel super-heroes and/or manga-style comics. Yes, I doubt any of the comics will sell over 50,000 copies. So what?

This is a fun idea, a great way of trying something different with great characters without messing with their established "realities." Bringing in Ben Dunn to work on the project is also cool. He's a terrific choice for the gig.

I believe that the comics industry has to reach well outside its current customers to even begin to regain its past success, but that doesn't mean I'm against publishers, occasionally, coming out with comic books specifically designed for, not the general public, but their most loyal fans. I see this as a friendly tip of the hat to those readers, a recognition of their strong support since the dawn of the direct-sales market. If the comics entertain, if they make a few bucks for Marvel, then everybody who buys them or works on them ends up a winner.

Marvel MAX. I have marketing and philosophical problems with Marvel's MAX line of comics for mature readers. Although, to be fair, a recent press release from Bill Rosemann, Marvel's online editor, did address one of my concerns. Rosemann wrote:

These comics, falling under our new MAX Comics banner, will contain what you'd experience in a R-rated movie. Some harsh language, intense violence, perhaps even some partial nudity. To avoid confusion, the MAX titles will be designed to look very different from our mainline Marvel titles. They will not carry a Marvel logo on their covers, they will not be sold on the newsstand, and they will not be marketed to younger readers. So far, *Alias*, *Fury*, and *U.S. War Machine* have been offered to retailers, with more titles joining them in the near future.

I'm delighted the MAX titles will not carry a Marvel banner or look like the mainline Marvel titles. Still, without ascribing any ulterior motives to Marvel, can we truly accept the notion that these comics aren't being marketed, perhaps unwittingly, to younger readers? Especially when we consider a trio of troubling factors in the imprint as it now exists?

This new imprint is called MAX comics. I'm assuming "MAX" is short for "maximum," an abbreviation often found in advertising and marketing aimed at young consumers. It is a decidedly juvenile name for a mature readers imprint and, as such, it undermines the intent of the imprint.

Another troubling factor speaks to a marketing/philosophical difference I also have with DC's "Vertigo" imprint. If these comic books are intended for a more mature audience than the mainstream DC and Marvel titles, characters should be exclusive to one or the other and not cross back and forth between them. In allowing this, the publishers are trying to have it both ways, but the effect is a destabilizing of the market integrity of characters created to be accessible and available to readers of all ages. Whether Marvel intended this or not, the presence of mainstream Marvel characters in its MAX titles constitutes marketing to the younger readers who buy their mainstream titles.

Finally, these MAX titles, as per Marvel's in-house ratings, will carry a "Parental Advisory: Explicit Content" warning on their covers. Doesn't such an advisory, containing as it does the word "parental," give the impression, inaccurate or not, that the comics *are* being marketed to younger readers?

I want to enjoy and support a mature readers line from Marvel. I could do this far more enthusiastically, if it featured original characters and concepts created for such a line, instead of taking existing characters and twisting them into something their creators never intended them to be.

For now, I'm considering this a transistionary period. This is new territory for Marvel, and the company will likely hit a few dead ends and rough roads along the way. But, when the dust does finally settle, I think the new imprint will have succeeded on its own creations or not at all.

Marvel ratings. Marvel dropped the Comics Code seal in favor of its own ratings. Given that the application of Code standards was both arbitrary and inconsistent, I applauded the move. I would have loved to see other publishers follow suit, though I wouldn't expect to see that happen any time soon.

However, now that I've seen Marvel's ratings system, I find it flawed in both its substance and

(continues on Page 56)

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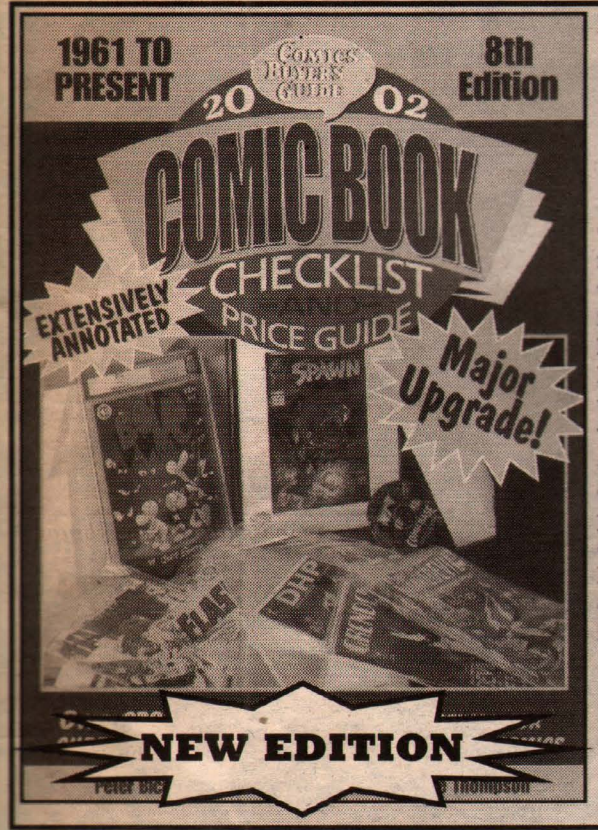

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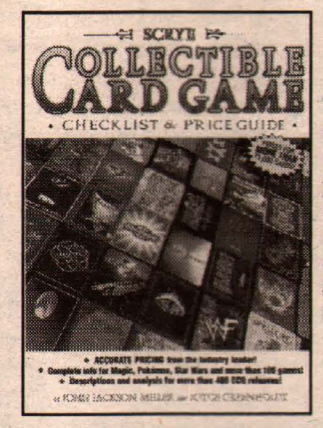

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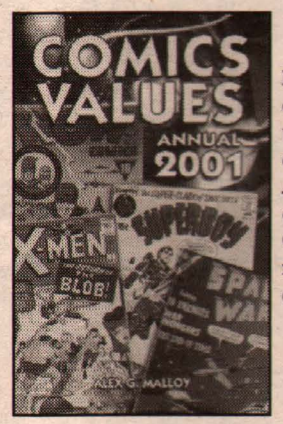

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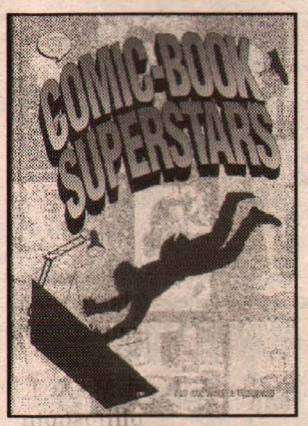

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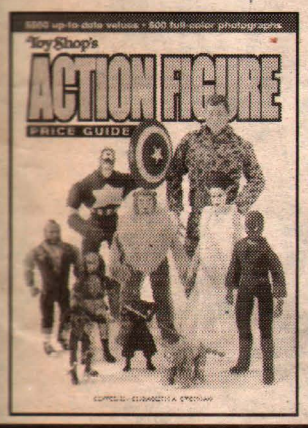

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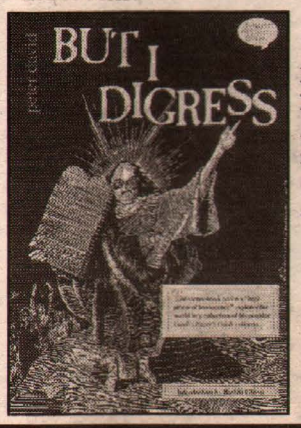

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Marvel smashes through 2001-02

By Eric Moro

Following the design of its monthly conference call with industry journalists, Marvel held an editorial press conference at this year's Comic-Con International: San Diego, July 21. At a Saturday-morning panel that consisted of Director - Publishing Operations Bob Greenberger, Editor in Chief Joe Quesada, and line Editors Axel Alonso, Tom Brevoort, and Stuart Moore, the publisher unveiled to the capacity crowd its production slate for the remainder of 2001 and a number of projects tentatively planned for early 2002. Aside from several announcements that some fans were already aware of (*e.g.*, Stan Lee and Alan Davis handling the Spider-Man movie adaptation, *Avengers/JLA* scheduled for *some time* in 2002, Bryan Hitch joining the Marvel team on *The Ultimates*), a few surprises did surface:

"Mutants aren't humans, so why do they need to have a school in the human manner?"
— Grant Morrison

Marvel Masterworks, Essentials, and other collections. Greenberger said Marvel will release a new series of its *Masterworks* hardcovers: "We'll be doing new *Masterworks* starting with *Daredevil* in November, followed by *Thor* in December and *Uncanny X-Men* — the original run of the book, pre-*New X-Men* — in February. Later in the year, we will do our very first volume of *Annual Masterworks*. We will do a *Masterwork* of all the Nick Fury appearances in *Strange Tales* during the [Jim] Steranko run."

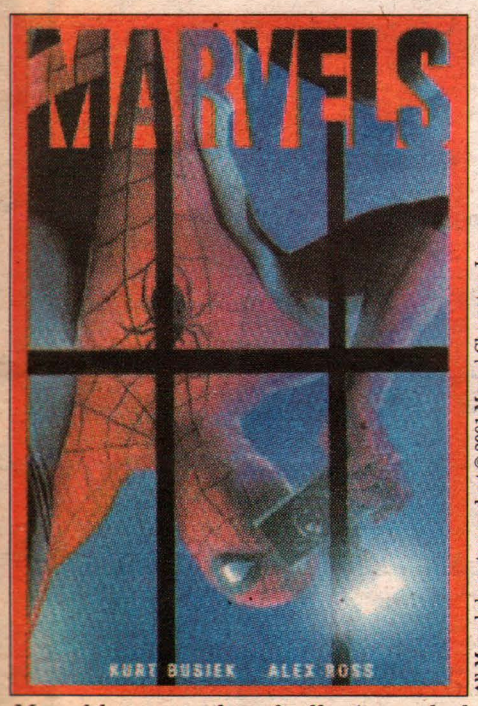
As for the *Essentials* line, fans can expect more Spider-Man and Fantastic Four adventures, a second Captain America volume, and an "all-in-one" Doctor Strange trade that encompasses the entire Steve Ditko *Strange Tales* run. Next year's batch will include a volume of Marv Wolfman and Gene Colan's *Tomb of Dracula*, an "all-in-one" *Essential Ant-Man*, and, dipping into the company's '70s titles, expect the first two years of *Marvel Team-Up* to be serialized in one trade paperback.

The two Panini Nick Fury-Steranko collections will also go back to print. Panini is also producing a new version of the Stan Lee-Moebius *Silver Surfer* graphic novel, and it will be available in America, once it's released.

In trade paperback news, expect a collection of Steve Englehart and Sal Buscema's *Captain America* and new printings of Kurt Busiek and Alex Ross' *Marvels* with a new Ross cover and *X-Men: Days of Future Past*, as well as an *Avengers/Defenders War* reprint trade paperback.

Iron Man. "We're going to have a new creative team on *Iron Man* starting with *Iron Man* #50,"

Kaare Andrews' cover for ***Amazing Spider-Man*** *#36, scheduled to ship Oct. 10, draws its influence from the upcoming movie.*



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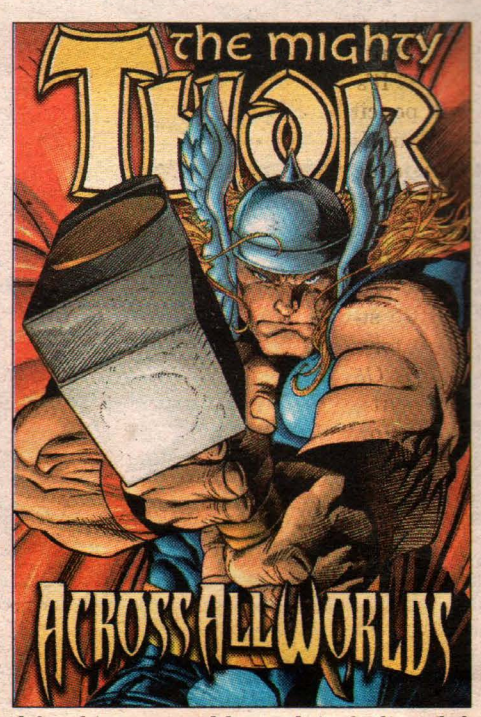


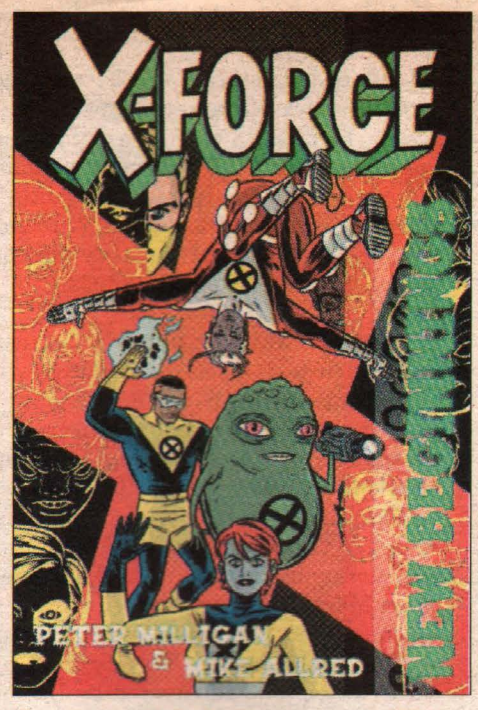
Marvel has a number of collections scheduled for this year and beyond, including (left to right): a new edition of the ***Marvels*** *trade paperback with a new cover by painter Alex Ross;* ***Thor: Across All Worlds****, a collection of Thor stories by Dan Jurgens and Andy Kubert;* ***Spider-Girl*** *collecting the first eight issues of the series by Tom DeFalco and Pat Oliffe; and* ***Avengers: Clear and Present Dangers*** *collecting* ***Avengers*** *(Vol. 3) #8-15 by Kurt Busiek and George Pérez.*

said Brevoort. "*Iron Man* will be penciled thereafter by Michael Ryan, late of *Cable*, and written by Mike Grell, who's best remembered for his run on *Green Arrow*, *Jon Sable: Freelance*, and a lot of good comics. Hopefully, that will be the start of a nice, new, cool run."

Brevoort said that he had been looking for something for Grell to write since a Spider-Man project the two were working on together fell apart. "If you look at everything Mike has done, his work has all the components of what make up good Iron Man stories: He does good, adult characters, has a good handle on technology, understands politics, and knows about the world of high finance — all in all, he has a good handle on characters. Every character he writes has some real 'meat' to it."

With the addition of Grell, Brevoort said the title would move more into an arena Grell knows well from his previous work. "It used to be that *Iron Man* was Marvel's political strip," Brevoort said. "It was something that made it unique and grounded it in a little more reality. We're going to try and put a little more of that real-world emphasis in *Iron Man* again. That's not saying that there won't be color and action, but we will be trying to deal with the real world and how that's changing."

As a preview of things to come, Ryan's work can be seen in the upcoming *Iron Man Annual*, as the artist illustrates a story written by Chris Claremont. (The annual also contains a black-and-white backup story by Frank Tieri and Craig Wilson.) Expect a redesign of the familiar Stark armor to accompany the new creative team.



Upcoming X-Men-related projects include (left to right): ***Origin*** *#2, continuing Wolverine's adventures in the early days of the 20th century, scheduled to ship Oct. 3;* ***X-Force: New Beginnings****, a trade paperback collecting the first few issues of the series by Peter Milligan and Mike Allred, scheduled to ship Oct. 31; and* ***Cyclops*** *#3, scheduled to ship Oct. 10, in which the X-Men leader finds himself in caverns beneath The Savage Land.*

Black Cat. In a move that set the crowd on fire, Hollywood director and comic-book scribe Kevin Smith interrupted the press conference to make an announcement of his own. What follows is his quick exchange with Quesada:

"My question is when is Marvel Comics going to be good again? Because ever since that Quesada dude took over as editor in chief, something's missing. So my suggestion is that I come back and do a book. So, Joe, can I please come back and do a book?"

"OK, you can come back," said Quesada. "But you've got to give back all that DC stuff — all the T-shirts and statues."

"You're just jealous I didn't do it with Hawkeye," said Smith, with reference to his current revamp of *Green Arrow* for DC.

So began the conversation that brought perennial fanboy Smith back to the House of Ideas. Hoping to work the same magic he did with *Daredevil*, Smith looks to breathe new life into The Black Cat, launching the character into her own title in approximately six to eight months.

"I'm going to try and make her a little bit less of the Marvel universe Catwoman and turn her into something else," said Smith. "I think the way we're going to launch it is, first, we're going to do a one-shot *Spider-Man* book that sort of reintroduces her; then we'll launch her into her own title.

"I've also always kind of dug Felicia Hardy. She's an interesting supporting character — and not just visually speaking, either — sorely under-used, too. And, thanks to the fact that she's largely ignored, we can take her in any number of directions without stepping on continuity."

"What's not to like?" added Editor Axel Alonso. "She's provided the perfect romantic foil for Spider-Man and she's got a mean streak."

Smith said that his Black Cat will be the same character readers have already come to know ("with nuances") and he'll be strictly focusing on the human element of the one-time super-powered character. "But I'll handle her far grittier than she's been handled before," Smith added. "We're going to take her in the least likely direction imaginable. Thank God Marvel dumped the Code, is all I'm saying."

At the Marvel panel at Comic-Con International: San Diego, Kevin Smith (standing at podium) pledged to return to Marvel to put The Black Cat in her own title.

Marvel Knights new bites. Following Steve Dillon's "Silent" issue of *The Punisher*, writer Tom Peyer comes on for a five-part story called "Taxi Wars." Editor Stuart Moore said, "Taxi medallions are the most valuable forms of currency in the country; you may not know that, but Frank will by the end of the story." It's still uncertain whether Dillon will pencil Peyer's issues.

Sam Kieth will return to Marvel for a four-issue Marvel Knights mini-series he'll write and draw. *Wolverine/Hulk* is about a little girl who calls the two characters together for "a very serious reason. And, since it's Sam Kieth, it'll be a little surreal," said Moore. The series is set for an early 2002 release.

The *Ghost Rider* creative team of Devin Grayson and Trent Kaniuga will either do another six-issue limited *Ghost Rider* series or an ongoing one, though it has not been determined which.

Brian Michael Bendis reported that he will begin a storyline that will change Daredevil's character in "many, many ways." The change will happen by his and artist Alex Maleev's third issue.

Greg Rucka will be the new writer on *Elektra*, beginning with #7. According to Rucka, his work will merge pretty much seamlessly with that of Bendis, who is writing the first five issues. Rucka did say that he would pick up a thread or two left over from Bendis' run, as well. "Brian proudly told me Thursday, 'Oh, I am leaving you such a mess,' " Rucka said. "He said I'd hate him after his last issue. As long as he didn't turn her into a sai-wielding frog, I think I'll be able to manage."

Marvel Knights: Double Shot. "*Marvel Knights: Double-Shot* came about because we were ending the regular *Marvel Knights* team-up comic," said Moore, describing the new four-issue mini-series.

"We wanted to keep it around, relaunch it, and rethink it, but we wanted to keep something sort of fun involving all of the characters coming out, so we're doing four issues of this."

Each issue will feature two stories written and illustrated by two different creative teams, the first of which are a Punisher story by Garth Ennis and Joe Quesada and a Daredevil story by Rob Haynes. Future stories will focus on Nick Fury (Grant Morrison, Manuel Gutierrez), Elektra (Greg Rucka, Greg Horn), and Man-Thing (Ted McKeever), with this last chapter spinning off into its own series, if fan response is high.

Speaking of Man-Thing, a Kevin Nolan Man-Thing project that was started years ago will be published in early 2002.

Thor: Godstorm. Starting in September, Kurt Busiek and Steve Rude will present *Thor: Godstorm* — a three-issue limited series that weaves together a trio of interlocking legends that span the Norse god's entire history. From the character's childhood in Asgard, to his first appearance as a superhero at the beginnings of the Marvel universe, to the modern day, when a threat has intertwined the three periods, the series will be presented as three 32-page comic books with painted covers and no ads. Brevoort described the event as "classic, iconic Marvel superhero material."

Avengers: Celestial Quest. "An eight-issue Avengers side project titled *Avengers: Celestial Quest* is being written by Steve Englehart, giving him a chance to go back and develop further his Celestial Madonna mythos," said Brevoort. "In this case, he puts the Celestial Madonna in opposition to Thanos, who is sort of her opposite number and came out of Marvel at about the same time. Of course, The Avengers get caught up in the middle."

Described as a '70s-style sweeping cosmic epic that focuses more on the metaphysical (as opposed to the superheroic), the mini-series — illustrated by Jorge Santamaria Garcia — will run concurrent to the "Kang the Conqueror" storyline currently taking place in the pages of *The Avengers*.

Top 100 Stories of All Time. "You have voted; we have tallied the results; and, come October and November, we will reveal to you the *Top 100 Stories of All Time*, celebrating Marvel's 40-year history," said Greenberger.

Beginning in October, the House of Ideas will publish a series of trade paperbacks that reprint the "Best Marvel Comics Stories Ever Told" based on reader input. Starting off with #25, a volume of four stories will be released each week, counting down toward voters' #1 favorite tale. In November, the top five stories will be released as individual, weekly issues. All parties involved remained tight-lipped as to the winners, stating that no story will be named until it reaches the stands.

Marvel's MAX imprint. Described as a much faster, more adventure-oriented imprint than Vertigo, Marvel's new "mature readers line" premieres in September with *Alias*. Written by Brian Michael Bendis with art by Michael Gaydos, *Alias* tells the story of a former Avenger turned private investigator who works in a world set on the fringes of the Marvel universe.

The second title of the line is a six-issue mini-series titled *Fury*, written by Garth Ennis and illustrated by Darick Robertson. Showing the former head of S.H.I.E.L.D. at a much later stage in his life, *Fury* depicts its title character as an old warhorse who realizes that the world around him has changed and left him behind.

Greenberger said, "*U.S. War Machine* will be different for everybody in many ways. First, it's weekly. It's a 12-week story, 24-pages in black-and-white for only $1.50. It is written and drawn by Chuck Austin and it's a take on a different kind of armor and the uses thereof. It's not quite in the Marvel universe, but certainly familiar enough."

As the first Marvel black character to have his own monthly title, Luke Cage "Hero for Hire" will return to the pages of a Marvel comic book in the, to quote Alonso, "much more suitable" MAX series *Cage*.

Greg Rucka takes on the *Black Widow* in a MAX title of the same name, featuring the character's newest incarnation, Natasha Romanova, as the heroine investigates a series of murders set in the Russian bondage world.

Perhaps the most anticipated title in Marvel's MAX line, however, is the return of an old favorite. Steve Gerber brings back *Howard the Duck* to satirize pomposity in modern-day pop culture. Yet the character will not return as most remember him. On the contrary: In the first storyline, Howard will wake up from a deep sleep and discover that he is a mouse. From that point on, the character will experience life as variety of animals. Hey, as the tagline of the series reads, "Don't ask."

X-Men news. In *Uncanny X-Men* #401, the issue for Marvel's "Silent" month in which no text will appear in Marvel's stories and new artist Ron Garney's first, Banshee comes back into the fold. He's bitter over what happened in *Generation X*, so he starts a new team called The X-Corps. That's a European team featuring a lot of disparate X-characters who essentially make up an army of mutants who roam Europe fighting for whatever they see is injustice against mutants.

X-Men: Children of the Atom *(left) is scheduled for collection in November, while the bonus stories from early issues of* ***Classic X-Men*** *are collected in* ***X-Men: Vignettes*** *(right) in September.*

"Banshee's idea isn't necessarily a good one, though, and we'll see how it works out," said writer Joe Casey.

Writer Grant Morrison said that Xavier's School will become the focus in the upcoming year of *New X-Men*. "The concept of school was made by humans and based on the 9 to 5 schedule that the industrial revolution put us in," said Morrison. "Mutants aren't humans, so why do they need to have a school in the human manner? Essentially, the students are going to be allowed to run the school, and we're going to see how they'll do it.

"This is the next wave; these are the people who will be making the next civilization. So Professor X sees that, as well, so the students are allowed to do what they want. Why limit them to humans laws and rules?"

Marvel Manga Week. "In January, we're going to have a fifth-week event which is basically going to be a Marvel Manga Week," said Quesada. "We are going to release several titles with their interpretations on the Marvel universe being done in the manga style. The beauty of this is, if it does really well and the fan reaction is what we expect it to be, you may see a little Marvel Manga imprint come out with some of these characters."

The three-week event will consist of a lead-in issue the first week, five one-shots the second week, and a concluding chapter the third week. Lending their names to the project are such experts in the field of anime as Ben Dunn of Antarctic Press, who is overseeing the project, and Amano, who will contribute art to a *Wolverine/Elektra* graphic novel written by Rucka.

Short takes. The panel wrapped with a number of short announcements about other Marvel projects, including:

• Just when you thought the publisher had shifted its focus from the *X*-line comes a new series of minis titled *X-Men Icons*. Focusing on major X-Men players, the series launches this month with a four-issue *Cyclops* adventure (by Brian K. Vaughan and Mark Texeira) followed by *Rogue* and *Iceman* minis.

• The upcoming Brian Bendis-Jim Mahfood *Ultimate Spider-Man/Fantastic Four Team-Up* features appearances by Marvel staffers in a throwback to the old "Bullpen" days, when Marvel staff would appear in their comic books fairly regularly.

• Creator Chuck Austen has a "three-year" story arc in mind for the weekly manga-inspired *U.S. War Machine*, which, for right now, is a 12-issue series. Quesada said that Marvel's ready to go, if reader reaction is strong enough and Austen wants to do it, and promised that issues will come out weekly, like clockwork.

• The *Bullpen Bits* comic strips will get their own upcoming one-shot, featuring both a new story and a reprint of all the strips that have appeared in the *Bullpen Bulletins* pages. An animated version of the strip is also being developed for Marvel's website.

• Deadpool is going to go through Wolverine-like changes in a four-part mini-series titled *Deadpool: Agent of Weapon X*. Written by Frank Tieri and illustrated by Georges Jeanty (with covers by Barry Windsor-Smith), the mini will reposition the ongoing series for a new creative team.

• October sees two four-issue mini-series focusing on the darker side of the Marvel universe. First, writer Robert Weinberg brings his creator-owned title *Nightside* to Marvel Comics, while that same month sees the premiere of *Bloodstone* — a globetrotting adventure that follows the daughter of classic '70s monster hunter Ulysses Bloodstone — written by Dan Abnett and Andy Lanning and illustrated by Michael Lopez, with character design by Alex Ross.

• Adapting the adventures of the Tribune Entertainment syndicated series is *Mutant X*, written by the television show's head writer and Executive Consultant Howard Chaykin and David Tischman and illustrated by newcomer Lee Ferguson.

• Jill Thompson has been secured as the artist for the upcoming MAX title *Night Nurse*. According to series writer Gail Simone, the series is a story with very black humor, about an experimental hospital with unusual patients. "*Night Nurse* is a book for when you want really horrific comedy and the latest issue of *Betty & Veronica* isn't available," Simone said. "It's sexy and dark, sometimes a little mean, and, to me, it's very funny."

Matt Brady *and* ***Michael Doran*** *contributed to this report.*

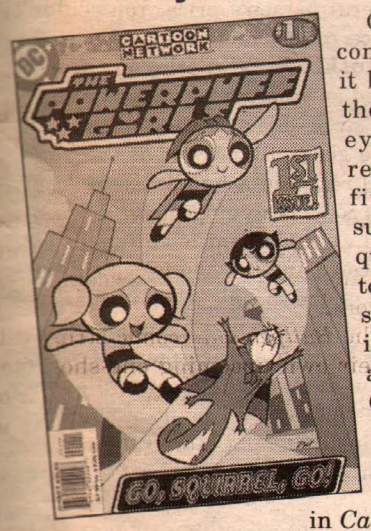
COMICS BUYER'S GUIDE

RESALE REPORT

August 12, 2001 — August 18, 2001

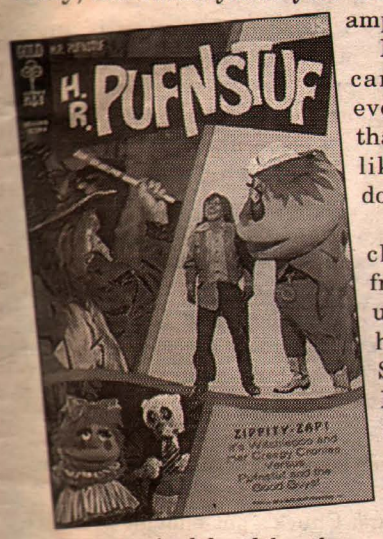
Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Are the Powerpuff Girls already out of fashion?



Oh, fickle fates of comics fashion! Can it be that interest in those adorable, big-eyed girls has already peaked? The first issue was a surprise hit in 2000, quickly shooting up to more than $10 in some quarters, but it seems that prices are already falling. Currently, $7 will easily get you a copy of #1, and the early appearances in *Cartoon Network Presents* have fallen to that level and lower.

If you're a collector, however, don't wait on this one forever: When similar girl-friendly comics have fallen from public notice, they've exhibited a nasty tendency to drop off the edge of the world, showing up only sporadically in various discount boxes. (Check out the extensive runs of *Barbie*, *Misty*, and *Amethyst* at your local shop for an example.)



Many modern-day cartoons don't *yet* evoke the nostalgia that older properties like *H.R. Pufnstuf* do.

This psychedelic children's series from the 1970s was undeniably the highlight of the Sid & Marty Krofft Saturday morning dynasty.

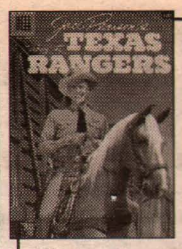
It starred Jack Wild as a boy who was spirited to a magical land by the evil Witchiepoo and found himself in possession of a magic flute.

What's hard to find words for is the sheer delirium that this series induced in its fans with its "puppet show on acid" stylings and frenzied antics.

For the sheer reason that this sort of mind-altering entertainment is hard to find legally today, prices on this series are among the highest of the 1970s Gold Keys.

A mint condition #1 will set you back about $100, with later issues going for about $28 each. (Fans note: A DVD collection of the series has recently been released).

— Pete Bickford



JACE PEARSON'S TALES OF THE TEXAS RANGERS #16

Dell
Cover 10¢

To us modern philistines, the name "Jace Pearson" is likely to conjure images of a Soho hairstylist. But, if you grew up in the 1950s, you knew the that Jace was the straightest-shootin', no-nonsense lawman since John Wayne. Star of TV and radio, Jace was the man you could count on to save the day when bank robbers, killers, and assorted scoundrels were on the prowl. The comics version of his adventures continues from appearances in Dell's long-running *Four Color Comics*, and it proved an immensely popular series in its own right. And, while Jace Pearson doesn't enjoy the same stature today as The Lone Ranger or Hopalong Cassidy, his series is still much loved by collectors. Even this mid-run issue sells well, thanks in no small part to the gorgeous photo cover.

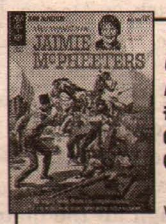
Current NM price: $55

ADVENTURES ON THE PLANET OF THE APES #1

Marvel • Sep 75
Cover 25¢

This Marvel series adapted the original *Planet of the Apes* movie before moving on to new adventures (as well as an adaptation of the sequel *Beneath the Planet of the Apes* which closed out the title's run). As is the pattern with most comics which tie in with a blockbuster movie, it enjoyed a run-up in value over the past several years but, since the new movie's release, it has stagnated. In any case, it's a nice bit of mid-'70s Marveldom, with this first issue featuring that rarest of all things: a Jim Starlin gorilla cover.

Current NM price: $6



THE TRAVELS OF JAIMIE MCPHEETERS #1

Gold Key • Dec 63
Cover 12¢

Long before he was a science-fiction Soldier and even before he Escaped from New York (and should have avoided Escaping from L.A.), Kurt Russell was a child actor who starred in this Western adventure series. The comics adaptation lasted just one issue, in which the brave frontier kid helped blaze a trail across the Old West while fighting off hordes of attacking Indians. A curiosity, but not really considered a nostalgic classic by most collectors.

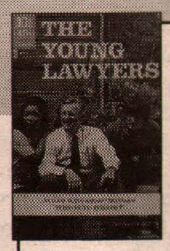
Current NM price: $12

100 BULLETS #1

DC/Vertigo • Aug 99
Cover $2.50

This series is one to watch. Brian Azzarello is not yet the household name that Garth Ennis or Brian Michael Bendis is, but he's moving on up, thanks to this consistently intriguing and gritty series. Word of mouth on this series is excellent, and it continues to pick up new readers. And, while it's working the same territory as *Hitman* and the movie *Pulp Fiction*, that's not a bad place to be. Better yet, early issues are still affordable (albeit increasingly scarce). Don't be surprised if the price changes markedly, if Azzarello and artist Eduardo Risso can continue to surprise and delight fans.

Current NM price: $4.50



THE YOUNG LAWYERS #2

Dell • Apr 71
Cover 15¢

This 1970-1971 series was a spiritual brother to *The Mod Squad* and featured the usual, racially mixed group of attractive idealists out to right the world's wrongs. The heroes this time were a group of legal eagles led by David Barrett, who worked on behalf of the poor and downtrodden from their humble Boston offices. In other words, it was the mirror opposite of *L.A. Law*. The TV series also featured one of the more obscure Harlan Ellison writing credits. (He scripted the TV episode "Whimper of Whipped Dogs.") Although it lasted two seasons on television, the comic book ran just two issues.

Current NM price: $12

WOODSY OWL #1

Gold Key • Nov 73
Cover 20¢

"Give a hoot! Don't pollute!" Woodsy Owl's environmentally conscious tagline was known to anyone who watched Saturday cartoons during the early 1970s. The comics series appeared in late 1973, featuring the lovable owl in a series of entertaining adventures, often with an anti-litter or conservation moral. Yes, it was propaganda, but it was also entertaining (and quite moderate by today's standards). Unlike later enviro-titles like *Captain Planet and the Planeteers*, *Woodsy* was not a Gaia-theory spiritualist — he just wanted you to put your litter in the trash can and maybe avoid disturbing the odd bird nest. "Hoo" could argue with that?

Current NM price: $8

COMICS BUYER'S GUIDE

Pricing research

is provided by ***CBG*** and *COMICBASE* (***www.comicsoftware.com***). Silver Age to-present information is available in the ***2001 Comic Book Checklist and Price Guide***. Order at (800) 258-0929 or online at ***www.comicsbuyersguide.com***.

COMICLINK COMMENTS

BY JOSHUA NATHANSON

DAREDEVIL #3

Marvel • Aug 64
Cover 12¢

A beautiful copy with off-white to white pages, this copy sold close to the Near Mint guide price. Early *Daredevil*s are generally thought to be undervalued. This *Daredevil* #3, for example, is priced similarly to an *Iron Man* #1 in the same grade. That latter issue was published in 1968 and is much more abundant in high grade.

Sold in VF/NM (CGC 9.0) for: $365

FANTASTIC FOUR #112

Marvel • Jul 71
Cover 15¢

This issue is difficult to find in high grade due to its having a black cover (on which every little stress line is magnified) and a great theme (The Thing vs. The Hulk battling on the cover). The price that can be realized for this issue is commensurate with the grade and its popularity.

Sold in NM (CGC 9.4) for: $625

TALES OF SUSPENSE #37

Marvel • Jan 63
Cover 12¢

Pre-hero Marvel comics can still be extremely affordable, even in fairly high grade. This particular copy, published two issues prior to the introduction of Iron Man in #39, looks like a higher grade but has a small tear with a tiny bit of creasing in a small section near the right edge of the cover. Take that away and CGC it, and you've got a $300+ comic book.

Sold in VF (white pages) for: $80

CAPTAIN AMERICA #100

Marvel • Apr 68
Cover 12¢

There is still some confusion regarding the condition notations on the CGC labels. Because of the notation on this issue's label indicating a date written on the back cover in pen, the buyer didn't know if it was "really" a CGC 9.6. After he was assured that the 9.6 was the absolute (aka CGC "Universal") grade and that, without the date, it could have graded a 9.6 or *higher*, he purchased it. This buyer was thinking along the lines of CGC's "Qualified" grade. One can always tell CGC's Qualified grade by the green label in the CGC holder (as opposed to the blue label for the more common Universal grade). Many dealers are of the opinion that, if the specific notation is obvious (in this case, the pen date on the back cover is glaring), it should not be mentioned on the label at all because of the confusion that it can cause. An opposing view is that such a notation on the holder can be helpful for collectors when deciding whether to purchase a comic book. A pen date may bother one collector but not another. Consequently, a common question a collector asks is, "Are there any notations on the CGC label?"

Sold in NM+ (CGC 9.6, date on back cover in pen) for: $1,100

INCREDIBLE HULK #1

Marvel • May 62
Cover 12¢

This was a very attractive copy *Hulk* #1. It is a borderline grade, nice enough to catch the eye of high-grade collectors and not priced high enough to scare off more cost-conscious ones.

Sold in VF- (CGC 7.5, off-white to white pages) for: $4,500

Joshua Nathanson is CEO of ComicLink (**www.comiclink.com**), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold.

feedback

Looking for the value of a specific issue? Noticed a recent trend?
We'd like to hear from you. E-mail us at *cbgnews@krause.com*. Please specify whether you're a collector, retailer, or show dealer.

"I can get $10 a pop for *Strawberry Shortcake* comics. "Nobody else I know would even bother with it, but there are always collectors that are interested in it."

— Chuck Rozanski

SAN DIEGO PANEL (from page 13)

through mail order, even through the shop. But there are a lot of back-issue titles that have a place in a retail shop setting and are actually selling a pretty good volume.

I think *Miracleman* is an example of something customers come in and ask for. They're buying them at a back-issue price but they're buying them as a retail item. And, from that standpoint, stores diversifying to the point that they disregard back issues are doing a disservice to the percentage of their customer base that is actively looking for those.

Our customer base skews to a higher age bracket, and most people generally come into a comics shop for the first time based on something that they're aware of from the past. That's the first thing they gravitate to.

In summertime, I have many parents coming in buying their kids Archie comics, for example. That's what they're aware of. The only way they can get those things — apart from the new Archie comics — is for you to sell Archie comics from 1960 as "new" comic books. And that can end up being a pretty good percentage of your back-issue sales.

JJM: Richard, 10 years ago, when people would think of the typical comic shop, they thought of racks of new comics and back issues in bins.

Do you think the typical customer coming through your door, the customer who sees your comics shops in the phone book, *expects* to see a store have long boxes over there in the corner?

Evans: I think there's a little bit of an expectation for that. But I think there's maybe a more sensible way to display them and merchandise them in a shop.

I think the way a comics shop now is set up — with new-issue racks, trade-paperback racks, back issues, toys, T-shirts, and everything — makes the whole environment more accessible to the general public. And, if there's a little bit of something for every expectation that's coming in, then you're going to be better as a shop.

Maggie Thompson: What's the pricing on those reading-copy Archies you're selling?

Evans: A dollar or two dollars.

Maggie: Do you go by a couple of prices, if it's a new comic book or if it's a very old one?

Evans: No. Generally, the cover-price 25-centers and 50-centers, I'll bag and price at $2, but there's not a price resistance to that, because it's equivalent to what the new-issue comics are off the rack.

100,000 for a buck

JJM: Chris Foss, in terms of retailing, your back-issue business is set up as a separate business from your actual store, isn't it? How do you run that?

Chris Foss: It really breaks down into the things that Brian and Richard have already said: that there's a collectibles market, and then there's, in essence, a retail front for this market in back issues.

A lot of the stores in the past 10 years have probably decided not to keep carrying a large backlist of just general stock because it takes up a lot of floor space in the store. I know for a fact that I probably pay less for floor space to get myself here than a lot of other stores in San Diego. [Chris' store is in Charleston, S.C.] So, if you have space, you can have more. You have to fill it up with something. And there's only so much desire for really high-quality front-list merchandise. If you want to be the T-shirt capital of the world, you're going to devote more space to that, and that's a specialty you can run with.

So I do sell both inside and outside the shop, and it's split up that way based on the reality of what the clientele and the market is. In the store, I have a lot of genre sections. We have 100,000 back issues on our floor, in order, bagged, for $1 each.

JJM: Are any of those offered with trade paperbacks in any kind of dynamic? Next to each other?

Foss: No, because that takes up a lot of room. You're speaking of maybe about 2,000 square feet to do that, so the trade paperbacks aren't going to fit near there. I have trades and new comics we keep in writer's sections; we might have 20 different writers that we have a separate section for, like Neil Gaiman. And I put out comics, like Richard's example with the Archie's, at $1 or $2. I mean, with a new comic, it costs — well, you probably know better than I do exactly what the average price of a new comic is. Is it $2.50 now?

Hibbs: No, it's 3 bucks.

Foss: As long as you're under that average — as long as there are so many prestige books that are $4, $5, or $6 cover price — you're dealing with a reading item. And even a new magazine costs $5, so as long as you're under that, it could be a collectible, but it's not going to be a hot collectible, or it would be more expensive.

As a matter of fact, I could put $50 on a comic book that wasn't worth anything, and somebody would probably buy it, because in my store I'd be considered an expert. You're not going to get away with that for very long! But the point is that the books Brian is buying on a scale or for $10 a box — the books I'm buying for 5¢ or 10¢ each — those are the dollar books. It's a volume thing.

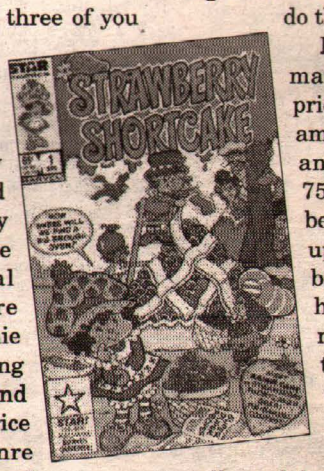
The "Strawberry Shortcake buyer's price"

JJM: Nobody buys more inventory and has more inventory and sells more inventory in terms of back issues in the country than Chuck Rozanski. Chuck, how do you see this market now?

Chuck Rozanski: What we have right now is a market that's become a dichotomy. There are comics from about 1987 to 1998 that were printed in vast oversupply, and those books do, indeed, qualify for the "buy them for a nickel, sell them for a dollar a pound" or whatever. It really doesn't matter, because those comics are so readily available that no one wants them.

One of the things the Internet has provided us with is the opportunity to reach tens of thousands of consumers who have an interest in comics that perhaps the normal collecting community has no interest in, and I'm going completely away from readers here, because my job is in servicing people who are interested in *collecting* comics. Readers are *an* audience, but collectors are the ones who come to me, because I really try to help them find things.

What I've heard from all three of you gentlemen is, to a certain extent, that you leave a heck of a lot of money on the table. For example, 25¢ cover-priced Archies are very desirable right now and quite hard to find. And they are being collected by people who are not traditional comics fans but, rather, are people who are fans of Archie as a consequence of it having seen it in the media. We tend to very closely track and price up items that are cross-genre type comics and we've found that there are extraordinary markets to be made in that area.



I'll go into a show with $20,000 — literally — and a team of three of my guys. And we'll go through all the quarter boxes, all the 50¢ boxes, all the dollar boxes, and look for all the comics that have demand for them that other retailers aren't cognizant of.

So, for example, I know that I can get $10 a pop for *Strawberry Shortcake* comics, which was a very poorly printed Marvel Star book during the mid-1980s. Nobody else that I know of would carry it or even bother with it, but there are always collectors who are interested in it.

JJM: What's your general opinion of the level of pricing in the various price guides?

Rozanski: Oh, I think it's completely based on supposition and has absolutely nothing to do with reality. I think they're ludicrously out of touch with what's going on. They sell price guides, but they have absolutely no relation to the facts.

JJM: OK, then how would people go about finding a price for something like that? Or is it impossible? There's a *Strawberry Shortcake* buyer's price, and there is the general person's price. You couldn't set a price, could you?

Rozanski: We set a price on our website based on whether we can keep something in stock or not. If we can keep it in stock, we generally price it at *Overstreet* or *Overstreet*-and-a-half in Near Mint, and then some percentage going down.

But if we find it consistently sells out, or if we can't find it when we go out buying for it — I'm the one who's in charge of that — I start kicking it up and kicking it up until I reach a price point at which they come in and go out, come in and go out. And finding that point of equilibrium, I think, has a lot more validity than just coming up with an artificial construct.

JJM: Is that something you automate at all?

Rozanski: No.

JJM: Because, in looking at your site, just at a limited series of four issues, no two issues have the same price. And it must be because you have different stocking levels on each. It must be very hard to do that.

Rozanski: Well, it is automated as far as changing the prices on our site goes. For example, if we have 100 copies of an issue, they go on sale for 75% off what we estimate to be the "list price." So prices go up and down on a daily basis, based on how many copies we have in stock of that given number. The theory being that, over a period of time, if we buy enough semi-truck loads of comics and input them into the system, gradually, each book will actually find an equilibrium.

Evans: Chuck's got enough presence — the kind of a position in our hobby — that, when you're looking for that last issue and you can't find it, you go to the Mile High website and you pay a little more for that comic book.

But a lot of us at shops, we're the ones getting those people *started* in collecting. They come into our stores first. So maybe they buy 90% of a run at a less expensive price and then finish out the run with Chuck through the Internet or whatever.

So it's, again, two completely different circumstances that you're dealing with.

The other thing is, for people whom Chuck can appeal to and introduce to the

hobby through the Internet, when they *do* come into my store, they don't shop with Chuck a whole lot longer. Or maybe, again, they'll find those books but then turn around and buy a mass of their back issues from me, because I'm generally going to be a little bit cheaper, I don't have the overhead via the Internet. I don't buy in the huge quantities that he does. We will specialty-shop at shows like this for customers who give us want lists, but Chuck is the kind of guy who appeals to those people that are armchair collectors and can't get to shows and will pay a little bit more for the convenience of buying those things through the Internet.

So it's actually a good counterpoint to us as shops.

A missed opportunity?

Foss: Chuck said that a lot of people are missing an opportunity on a comic book that most of us could procure for 50¢ a pound or $10 a box. And that there's a $10 opportunity in there, if you know what the market truly is on that.

But I own a large quantity of back issues — nothing to the extent that Chuck would in his warehouse, but a lot of people have a half million comics, 200,000 in the back room or in storage. And it's a function of manpower and where you want to concentrate your energies.

And I think that this is something that Richard and I do: I concentrate, with the staff that I have and the overhead that I want to work under profitably, into Silver Age and Golden Age and more expensive comics. A lot of our energy would go into pursuing something like *Amazing Spider-Man* #1 — on up to the point where it's still an older issue and you're dealing with customers on a one-on-one basis.

A lot of those customers do buy those comics on eBay, and now it's getting where a lot of people want those issues to be slabbed by CGC so they know they're not restored — there's a million issues to open up here. But the more expensive the comics get, the more specialized your own in-house staff's knowledge needs to be to cater to that kind of market. And, if you're not willing to make that kind of commitment or investment, then it's not going to be your type of thing. It takes a long time to cultivate. A retailer could probably make money on those cheaper comics a lot easier in the long run — but I don't think Chuck's going to make his research data public. He'd rather get those books from me and make more on them. I don't blame him, because we don't have time to do that research anyway. It's not where our focus is.

The rarity of "bothering with it"

Maggie: Can I pitch in with one thing? I think that, when you go to a show and you say, "Well, this is rare; you can't buy this comic book at a show," the

"Most collectors are buying here and there, onesie-twosie — not all at once. It's not a fill-in-every-gap-in-the-collection-at-once kind of thing. So price guides have to ask, who are they serving?"
— Pete Bickford

reason you can't find it at the show is that, if there's the perception that no person would want it, it's not worth the trouble to stick it in a box and bring it there. Nobody's going to pay to bring *Strawberry Shortcake* comics to the San Diego con. It's not that they don't *have* it. It's not rare. It's that they're not going to bring it here or to another show. It's going to be sitting in their back room.

Evans: It's an economic issue.

Maggie: It's not rare; it's just nobody brings it out.

Hibbs: That's basically the same reason a lot of stores have gotten out of back issues. Because you can't possibly have enough money in it to make it worthwhile.

Particularly, Chuck's point is really good about the late 1980s and early 1990s. That's what killed back issues at most stores, because there were so many of them, everywhere. I mean, comics shops used to be set up *around* back issues. That's what we were there to do. All the first comics shops were primarily back-issue driven. When the market crashed, the market crashed because there was too much, and it was all really, really awful. And I know a lot of stores — I know *I* did this — just said, "You know what? This isn't even worth it any more. I can make so much more money doing something else, than doing back issues." And in a way, thank God for people like Chuck, who were there to clean up after us.

How to have it all

JJM: To Maggie's point, Chuck, is the reason that you can get reliably better prices than we can see on eBay, because you have *more comics* than eBay does?

Rozanski: You betcha.

JJM: Really!

Rozanski: Yes. In a nutshell, I have them all. *(Laughter.)*

JJM: At what point does a retailer get to that level? How many comics would you have to have to be able to "cover the waterfront," as it were?

Rozanski: I have, right now, somewhere between 10 and 12 million comics, but I don't know exactly.

JJM: At any given moment, there are about 70,000 comics auctions on eBay. And that's 70,000 possibilities versus about how many different comics that exist? Pete Bickford?

Bickford: Well, we think that comics publishers have published something like 200,000 different comics, ever.

JJM: So, if we're talking about the odds of any given comic book being on eBay?

Bickford: Well, actually, that's the funny bit. One thing that is happening is that eBay is becoming the world's first global comic-book store. In that, no individual person has every comic book — *(gestures to Rozanski)* with rare exception! *(Laughter.)*

But in the world at large, your chances of finding several copies of *Strawberry Shortcake* #1 in whatever condition you may want are reasonably good. In fact, the *only* thing that stops you from finding even more copies of *Strawberry Shortcake* #1 is that the amount of money you can expect to *get* for one starts to become less than the auction fees. So people know they won't clear more, so they don't bother putting it up.

What Chuck Rozanski's been able to realize, he's built up through economies of scale, technological efficiencies, and so forth. Enough so that, if my comics collection burned down tomorrow, I'd want to get him my insurance settlement check and a record of every copy I own very quickly.

On the other hand — and I want to talk a little bit about price guides, because we do one — most of the comics buying we all do is not done like that. That's no slam against Chuck. Chuck may be able to fill in your gaps for you, but most of the comics we buy are bought the way we buy most things, actually. Most collectors are buying onesie-twosie, here and there, at a show or an auction every few years. It's not *en masse*, fill-in-every-gap-in-the-collection-at-once. So I think, when you create a price guide, you have to ask, whose interests am I serving?

Whose interests do I try to serve with *ComicBase* — which, also, now shares pricing with ***CBG***? The person we have in mind is: First, the smart collector, not the person who's gullible and will believe anything that certain four-color glossy magazines say. Second, the person with some choice; if you're someone who lives in a place with only one comics shop or only the Internet to turn to, you're not our guy.

Also, if you're talking about a comic book that is a one-of-a-kind item, if you're talking about that copy of *Captain America* #1 that just went by on the Greg Manning Auctions, you find that one-of-a-kind sales are much more volatile than any price guide would ever give you an indication of its being. Many comics, blessedly, are many, many of a kind — sometimes many more than we would wish! And you can come up with decent averages, if you know who buys your price guide.

Our prices, for example, tend to be more conservative even than *Overstreet*, especially these days, because we're not trying to approximate a retail-store price, we're trying to approximate, "Look, I'm just a guy looking for a comic book and I'm going to look at mail order and I'm going to look at eBay and ads and choose the lowest price among those" — and you actually get a price that a smart person would pay.

The upside about pricing this way, if you're a retailer, is that you get to control the way the stock turns. You can say, "This is the price at which I can get rid of this thing in a reasonable amount of time, so I won't be sitting there with a layer of dust an inch thick on the $300 *Cry for Dawn* that's been sitting there for the past three years."

What's important to realize, I think, is that the price guide that serves people buying onesie-twosies is *not* the same thing as the mail-order list from a warehouse that can provide you anything you want, right now. That's a value that you're going to pay more for, and you *should* pay more for.

The CGC effect

JJM: Because we've been talking about the challenge to price guides in figuring out what things are going to cost in a volatile market, I'd like to go down to Steve Borock of CGC.

CGC introduced its service two years ago, and we've been following its effects on the aftermarket weekly in ***CBG***. CGC just put out its first census, and we'll be running updates of what CGC has graded, as well, on some schedule.

Steve, please explain the whole deal here. What's the idea behind the service, what's the experience been in other hobbies, and what can we expect?

Borock: We're a sister company to a coin-grading service that's been around for about 15 years and a sportscard-grading service that's been around for about six years. They came to the comics industry and said that it might be a good time to get into comics. Some other people thought so. We dealt with a lot of controversy and a lot of negativity. They brought me on board a few months into it as the primary grader and part-time PR person.

What we do is act as a third party to impartially grade your comic book. We also do a restoration check. Now, on the comic books that we've been talking about, books from the 1980s or 1990s, you don't really need that check. The comic's worth a dollar, so who cares? They're bought to read. But for the comic books that Chris Foss is selling, that Richard Evans is selling (and buying for their own collections): These guys love the restoration check. The book's value depends on

"Third-party grading only worked in this hobby because of the Internet. Because eBay became the Wild West. You bought a comic book advertised in Mint, and it arrived without a cover."

— Steve Borock

it. (And, when I'm collecting, I don't care so much about value; I just want a pure comic book — I'm a high-grade fanatic, but I also read comic books every day.)

Next, we encapsulate the comic book. The reason we encapsulate it is to make sure that the grade we gave it stays with the comic book. That nobody can then say that CGC says it's unrestored — and then do restoration on it.

It only worked in this hobby because of the Internet. Because eBay became the Wild West. You bought something that said it was graded in Mint, and then it came without a cover. Or you bought something that said it was unrestored, and the cover was a photocopy. It was a nightmare. I stopped buying on eBay. I decided I'd rather go back to Richie and Chris and buy my *Amazing Spider-Man* #1 and not have to worry about it.

It took off pretty well. We're seeing now that the retailers like Chuck are using it to move stock over the Internet. People feel safe. People feel comfortable. When people feel comfortable, they'll spend more money. I'm not saying that this is going to work all the time for everybody; it's just that people like to feel comfortable. To me, that's the biggest plus of CGC. I love protecting the consumer, and I love helping the retailer with product. And I get to hang out with all these great people.

JJM: To clarify: You *can* open the slabs, right?

Borock: Yes, you can.

JJM: That one's been circulating out in the world — it's a permanent encasement.

Borock: It's *not* permanent. When I came on board, they were going to make it like coins and cards, where you couldn't open them. I said, "This will not fly."

Rozanski: And it didn't!

Borock: No, it did not. My friend Chuck here stood up [in the introductory meeting] and just said, "Goodbye!"

So what we did was make it *tamper-evident*, so, if it is opened, someone can't put the comic book back in – after they restore it or replace it with a different copy of the same issue.

JJM: That's that strip that's on the end — that's like on a CD? Crack it open, it rips the strip.

Borock: That, too, but, basically, it's that all the corners are sonically sealed, so they have to crack them. Once you crack those corners, you can lift the issue up out of what we call the "well," that houses the book.

And that well is archivally safe; it's made out of a substance that's in the Mylar family. There's another rumor going around that it's not archivally safe. Believe me, Bill Cole would take out big ads if it wasn't and say, "This is your book in 30 years in a CGC holder!" *(Laughter.)*

JJM: Isn't there a special tool that you're supposed to use to crack the case open?

Borock: No, you can use anything. We just use a piece of hard thin plastic. You can use a letter opener. You have to turn it so that, when it pushes, it isn't going against the comic book. You have to be smart about it.

The holder protects it. But you can't drop this from 40 feet. You can't drop it from 10 feet. You could hurt the book. But you couldn't do that with Mylar or most anything. Some of them *have* actually survived a flood. Greg Manning had this happen and was very happy to have some comics "saved by the well." But we *don't* cite that as a feature — we just got lucky. Don't put them in the bathtub! *(Laughter.)* It's not invincible. We've seen that UPS really damaged one once, and really damaged the book.

California retailer Lee Hester, from audience: Yeah, I've still tried to be real ginger with shipping, because, if they get cracked the customer wants his money back. The book is fine, but he says, "The case isn't mint any more!"

Borock: He can just send us the $5 and we'll replace the case.

An equalizing factor

JJM: Chuck Rozanski, you were not an immediate convert to this.

Rozanski: No, not at all. Because I'm a comic-book reader going way back, and it's offensive to me to take beautiful comics and to seal them up.

Three issues that swung me over were that they made them so that they could open and that they would recertify them at a discounted rate: That was the first thing.

The second being that this would facilitate fans being able to sell their own comics on eBay or any of the other public sites without the buyer questioning the seller's credibility in terms of being able to grade.

But there's a third consideration, and it's one I've come to realize recently, and part of it was because of the Population Report that ***CBG*** gave out here at the show. There has been an inequity in this business, especially in regards to the Golden Age. I helped create that inequity, and it kind of got out of hand. There are comics in this industry that have a kind of provenance and, as a result of that provenance, they bring really high multiples, if they're in high grade. The inequity that existed is, if you could have a copy of *Hit* #5 that was in absolutely gorgeous shape: If it wasn't a Mile High copy, it wouldn't bring the multiples, *period*.

Now that we are finding out that there are only X number of copies, comic books are being rated more on their actual condition, rather than on the basis strictly of their provenance. I find that is much more fair.

Now, you can look at the Population Report and see how many of a comic book have been graded — not that *exist*, but that have been graded in a given grade: 9.8, 9.6, 9.4. I think that bringing that fairness back into the business is very important, because, if you're a fan and you stumble across five or six old comics at a garage sale, why shouldn't you be able to benefit from that theoretical premium that's paid for high-grade books? Now, through this mechanism, no one will question whether or not you have a cool thing.

Trouble for retailers?

JJM: Chris Foss, among the comics you sell, you sell comics encapsulated or slabbed by CGC — and some that aren't. Do retailers need to be worried, when their clientele is buying expensive comics from them, that CGC could undermine their faith in your grading? "You sold me this as Near Mint and it came back from CGC 9.0"? We're obviously talking here about something where one grade would cause $1,000 worth of difference.

Foss: Has it caused a problem? Sure. But it's also really solved the problem. Grading was somewhat subjective, but I would venture that anyone who's been in the business for a significant period of time — especially the past 10, 15, or 20 years — has to have a maintained a good reputation, which means that your grading has to have some kind of consistency.

Would it differ? I don't think that any of us up here would grade a comic book exactly the same. I'd say that in some cases we would, but there would be differences. It's even conceivable that CGC would grade the same issue different if it was sent in two different times, and, in many cases that I'm aware of, that has even occurred. They're still human beings who are grading the comic book, even if it's a panel of two or three people.

The only asset they have over me is that I grade *all* my older comics. Anything expensive I personally grade. I don't have any staff grade that material, because, if I'm at San Diego con selling and anyone has a question or questions, it's my grading.

Most of us have many, many more items for sale besides slabbed items. It wouldn't be cost-effective to put every item in my inventory in a CGC holder. It needs to be for the higher-grade items. But, if you send a bunch of comics in to be graded, and they all come back drastically lower that you were expecting — well, that's going to be a day of reckoning for you. What's going to happen is, if your customers start sending in these comic books that they received from you, they're going to start questioning the validity of your grading.

So, in essence, people are going to have to conform to the grading standard that CGC is setting in terms of sales, and you're going to have to make an adjustment to your personal grading. I can't change the way I grade after 25 years; I wish I could! But I can kind of make an adjustment now, because I have a feel for how they would grade an issue compared to how I would do it.

Leveling the playing field

JJM: Richard, here we are in July of 2001. A comic book that is slabbed comes into your possession — maybe you sent it in or you purchased it. Do you just automatically put it on eBay or can you set a price? Is it still too early, given what's going on out there, to set a price?

Evans: I generally don't put things on eBay, slabbed or unslabbed, for a couple of reasons. One, we have our own website. We sell a lot of high-grade Golden and Silver Age and low-grade and old odd and hard-to-find stuff on there. I've found that, if I sell something on eBay, even if I get $50 more on a $300 book, the person who bought from me on eBay isn't necessarily going to come back and shop with me again immediately. But, if I sell that book for $50 less on my website, the person will come back to my website and buy stuff from me repeatedly.

I think as long as people realize the main thing that CGC is, is a tool to facilitate a transaction, it's a wonderful thing. It's not a bad thing to take books out of their slabs. All the books I buy for myself that get slabbed, I take out. A lot of the things I buy for the store, I leave in them because it creates a comfort level for my customers. Whether I grade well or not — and I think I grade well — I think CGC has justified my grading over the years, because a lot of things I graded harsher, some things I graded easier, but at least I was in the ballpark.

And they've created a level playing field, not only for me in the way I sell comics, but for my customers in the way they buy *and* sell comics, and it's put us both on a level playing field. Where it's really been interesting with CGC and selling books on the Internet, is that now my *customers* can sell their stuff, get more money, they'll be able to buy more from me. It's really cool to see this thing circulate.

Whereas the back-issue market was really dying over the last 10-12 years, now, thanks to eBay, CGC, and the print runs on Marvel and DC comics over the

start to circulate. All this new interest in back issues. As *stupid* as Marvel's policy is on the *Ultimate Spider-Man*s, that's been something that's created back-issue interest because people want those Marvel comics that their shops were sold out of. *(Laughter.)*

Smacking speculators

JJM: Brian Hibbs, we've publicized the CGC Population Report and told the world that there are 750 slabbed copies of *Spawn* #1 — and I've repeatedly mentioning that there are 1.5 million more of these yet to come. *(Laughter.)* There are five 10.0 *Spawn* #1s out of 750, so if you take that out there could be *10,000*.

So as knowledge gets out that there is so much of the modern stuff, let's assume my guess is right, and that people are going to say, "We're just not going to bother stocking any CGC Spawn #1s." Do you *then* have a moral objection to the CGC service? Would you see the need for it on the Golden Age books?

Hibbs: Absolutely, I see the need for it. Well, I see the *desire* for it, I guess. I don't know about the *need*.

I think the big problem is that people will become conditioned to it, and say, "I *only* want it if it's a 9.4 or better". I mean, if anybody in this room, besides the guy who grades it, can tell the difference between a 9.3 and a 9.4 copy, I'll give you $100. You're not going to tell the difference with your eyes, and it's not going to make any tremendous difference, but you're looking at 50% more or whatever the numbers are between the grades *(makes small gesture between fingers)*.

JJM: Just so the audience knows, what we do every week is take the week's eBay transactions, and, thanks to my wonderful assistant Denise, we square them all up at great trouble with the ***ComicBase/CBG Price Guide***. And we have found very steadily that an 8.5 VF+ on eBay, a typical one, goes for the Near Mint price in our guide. And it just goes up from there. A 9.0 usually goes for one and a half times the NM price. A 9.2 is usually double the NM price. What you call NM is going for three and a half times the guide NM price. So, yes, there are big differences.

Hibbs: Hopefully, as time goes on, the effect of that will be reduced, and people will get sane again. The difference between a 5.0 copy and a 7.0 copy — I can see why someone would want to make that distinction. But the little micro-grades there never made sense to me. It didn't make sense when Overstreet did their one system either.

Evans: I think it's all just a matter of information. As more books get slabbed and more books get sold, more information gets disseminated. I mean, six months ago a 10.0 *Spawn* #1 sold for $700. If you put that same book on eBay now, it wouldn't get half that.

Hibbs: But it would still get 100 times what it's worth.

"On the CGC prices, we've used *CBG*'s formula on our website. I've taken a look at it, and it seems rational to me, because over time it has been consistent."

— Chuck Rozanski

Evans: But it's all a matter of information, and that information being disseminated.

JJM: It won't get that price next year.

Hibbs: But it's still going to end up so much higher than the book is actually worth.

Price guides and CGC

Evans: I've been one of the *Overstreet* price advisors for five or 10 years. The last price meeting we had a big issue about eBay, and one of the problems about eBay is that the price realized on eBay is the Right Guy price. The highest bidder is buying that book, and that price doesn't necessarily correlate to reality if you get two guys who bid that book up. Once the second guy buys that same book, where is the level on that third guy? So you can't necessarily use eBay for pricing on 99% of the items that are on there.

JJM: Each of the price guides is reacting completely differently to this. *Overstreet*'s reaction was, first, to immediately adopt the CGC grading scale.

Borock: Remember that our grades aren't necessarily the *Overstreet* grades.

JJM: Right. But when the 2001 book came out following all the crazy auctions on eBay, *Overstreet*'s decision was to jack up the prices on the 9.4s, the Near Mint books, and to drop the stuff below it in scale. But if you follow the figures we've observed —

Evans: Wait a minute. If they raised them 20%, you're saying he should have raised them 300%. I think he took a very conservative view to that.

JJM: Well, let me clarify what our research is trying to say. We have not ever said a CGC 9.4 *X-Men* #1 is worth a specific price. I don't think there's enough volume out there to create a benchmark. So what I do is, I take the *entire* mass of 9.4 comics that sold that week on eBay, stack them up, compare them all against their guide prices, pick the middle one, and that ratio is the one we use. The median.

That way, when something huge comes in — if someone sells an *Action* #1 in 9.4, and it goes for $5 million, it doesn't send the numbers all squirrelly.

At least at this point, all you can do on eBay to predict the fair value of a book, or whatever it will go for on eBay, is to take the guide price, multiply by whatever the ratio it's grade is, and that's usually the price it will find. Because these numbers have been stable for about four or five months, with the exception of when they jumped a bit when *Overstreet* raised its prices.

By contrast, *Wizard* is trying to set an item-by-item slabbed price for each book.

Evans: I think, categorically, your numbers are a little too black-and-white on that. I think it's a great service, and I enjoy checking it out, but I think categorically it's a little bit off, because what really skews your numbers is, whether it's a *Marvel Premiere* #50 or a *Spawn* #1 or a Golden Age, the first copy of that book is going to sell higher, and what happens is a lot of the stuff coming on in CGC high grade right now are the first copies of those that are coming on line.

JJM: We do not yet sort specific groups yet — Golden Age, or only existing copies — to get ratios. We could, but it would be a *lot* more work.

But there would certainly be a benefit to doing that.

Rozanski: I just want to say two things. One, on these CGC prices, we've used ***CBG***'s formula. I've taken a look at your formula, and it seems rational to me, because over time it has been consistent. We've adopted it within our static website.

And I've found that we sell one CGC book every three days, and they tend to be the newer ones. They tend to be the ones where there are sometimes seemingly very high prices, but there are a lot of fans who are willing to pay $60, $80, $100 for a book that would otherwise go for $10, because it's slabbed.

Who's buying CGCs?

Maggie: Is this really "a lot of fans," or is this true of a specific group of people that are interested in the CGC comics?

JJM: Yes, who are the buyers for your CGC comics right now?

Rozanski: You know, I can't break it out whether they're different people, but I believe they are. I believe that people just come to our site, and they just shop through the CGC section. We have it differentiated out on the website. I think they shop the CGC section just because that's something that they have an affinity for. And they want to collect them. Clearly, they're not readers — or if they are readers, they're people who have other copies. But CGC collecting in and of itself is becoming a sub-genre of the entire field.

JJM: I've been investigating some of the individual bidders who have been paying some of the more incredible prices, and generally, it's Baby Boomers with lots of Internet cash-out money, who see *Silver Surfer* and say, "I remember Silver Surfer, and while I know nothing about comics, that's a nice hedge against recession right now." The guy who created Duke Nuk'em seems to have five or six of the 10.0s. I think that's a fair subset of the people bidding out there — certainly of the people bidding things up last summer.

The "best-one" factor

Foss: I just wanted to say that a gigantic portion of the data had been missing until last week, and that's the population report. I mean, I didn't have that report so that I could make any adjustments to any pricing in my inventory — even before I shipped my merchandise to this show.

So if I was looking at it and I saw that I had the best copy of something in existence, here with me, right now, notwithstanding that there is plenty of material that has not been sent into CGC, you can market the item and say that this is the "best one known."

You can't do that with *Spawn* #1 any more, because there's five equivalent copies. And I think that's going to make a price adjustment. You're going to see data coming in very quickly where people are going to pay based on what the population report says rather than the exact percentage of the guide price.

Hibbs: I think that's a lot more sophistication than the average buyer is bringing to this.

JJM: Perhaps. But when things were going nuts last summer, one of the things that felt different about the speculator aspect of this —versus the speculator wave we saw in 1993 and the black-and-white boom of the mid-1980s — was that this game, or the part of it that is a game, is too expensive for the *Wizard* kids to play. So we're not going to have the problem of running kids out of the hobby when they realize that the $810 *Spawn* #1 they bought is one of *thousands* in that condition. Isn't there a distinction there — because to begin with just one of these books you're already looking at $40?

Hibbs: The only thing I'm arguing against is that the market will naturally correct itself when people realize that there are a 1,000 (or whatever) *Spawn* #1s in 10.0.

JJM: We'll find out.

Hibbs: I don't think that's going to happen, because I think that the cachet of the 10.0 is going to keep the absurdly high value on that book versus an unslabbed one.

JJM: This is why I love the fact that eBay is here right now. Because we can watch this now, as it's happening —and see how it happens.

The magic trick

Bickford: Whatever CGC intended to do, as far as verifying the grade of back issues, the Golden Age valuable ones, it

"At a certain point, some comic books are going to reach a price ceiling where they are going to become museum-quality items. There's already been a $1 million offer for the nicest *Action* #1."
— Richard Evans

has done that, and to that extent I do applaud it.

But that's not the reason most people send in their comic books to CGC. I think we have to cop to that. The reason they send in their books to CGC is because for a good period of this year, it was a license to print money.

I could perform a magic trick through the use of CGC, and it would go like this: I would show you a copy of a book of which tens of thousands of copies exist in Near Mint condition. I'd show it to you and say, "How much is this worth to you?"

You'd say, "Oh, that book is worth about ten bucks."

I'd then send it to CGC and add $14 worth of grading and plastic. Then I'd show you the same book again and say, "*Now* how much is this worth?"

And you'd say, "$375."

So, to this extent, we can expect volatility. I think the idea of forming grading percentages and guides and things like this is like tracking tulips in Holland in the 1500s. There's no sense in doing it. Eventually the market will correct itself.

Originally, you could pull the trick where any book in a slab was worth a jillion times its price. And then when we finally got enough books through the CGC pipeline, *ehh*, we just don't see the plastic as being as exciting. So then we had to come up with condition points. Finally, a 10.0 came up, and people said, "You may have seen a lot of slabs come up, but you haven't seen a 10.0, have you?" So the 10.0 generated a lot of excitement and marketing interest." But then there's a bunch of those. And let's face it, there are 10.0 *Spawn*'s probably traveling around in the convention center right now for $8 on people's tables. It's just they have not had the magic transforming effect of plastic applied to them. *(Laughter.)*

'Us' and 'them' prices

JJM: Let me throw this theory out then and see what people think. The reason we figured this would be newsworthy from the beginning came from Krause's experiences in coins and sportscards. The operant theory there which added the most value to items, was that, thus far all the price guides have been a fair price from "us guys" selling to "us guys." Hobbyists to hobbyists. But here's a service makes it possible to open up comics not just to the coin guys, not just to the sports guys, but also to those Baby Boomers we talked about who know nothing about comics but just want to have a *Fantastic Four* #48.

So, is it the case that the true market value of *Amazing Spider-Man* #1 among *us* is $15,000, and among *everybody* who might have the money and interest in it is $100,000?

Evans: I think on *Amazing Spider-Man* #1 that might be the case, but not on *Spawn* #1. I truly think an *Amazing Fantasy* #15 that showed up in 9.8 (NM/M) would come out and sell to someone outside our hobby, because that's an "icon" book. That's the most important comic book from 1960 to present, and it's truly, truly rare in high grade. The highest one graded, I think, is a 9.6, maybe a 9.8 –

Borock: There's one 9.6.

Evans: There's one 9.6. If that 9.6 came on the market today, it would go for over $100,000.

Bickford: I think you'd be disappointed with that.

Evans: I wouldn't.

Bickford: Here's why I say that. It's not like when Christie's holds an auction they ask you the size of your comics collection before you're allowed to bid. If people thought that they could take even rare books, even ones that aren't from the 1980s, and turn them into a magic, slabbed QVC-type of collectible, we'd be doing it.

Evans: Let me rephrase something. When I say sell "outside of the hobby," that's kind of not right. It will sell to someone who's interested in comics and loves them as a piece of art, so maybe in that case sense they are "in" our hobby, because they love what we collect. But they have a lot more money to spend than we do, and they don't think about it 24 hours a day like we do.

Bickford: Again, I think if we had a consistent way of selling our comics in *any* venue at jillion-time multiples of what we get for them in the venues where we are selling them, we'd all be doing it.

Evans: We're talking about two different things. What you're talking about is new comic books, and what I'm talking about is —

Bickford: The question is, *is* there someone in the universe who would pay $100,000 for *Amazing Spider-Man* #1?

Several panelists: Absolutely!

Bickford: But the question is, can I *consistently* reach him when I want to sell him something?

Foss: In every hobby, not just comics, but whether it's collectible cars, Civil War rifles, General Lee hats, you seek out the best of the best. And I think we're talking here about the best of the best. The best of the best *is* really going to achieve whatever the person with the most amount of money in that field is going to be willing to pay for it.

But that has nothing to do with price guides and reality, and I don't think it has much to do with most people. I think anybody could afford a *Spawn* #1 10.0 because it's known to be under $1,000, so you can have thousands of people decide they want to have it. But a *Superman* #1, the best one is going to be a half million dollars, or a million or two million. And, y'know, I'm not there, so I don't even worry about that kind of stuff. It's just interesting news to me when it happens.

The hunt is on

Maggie: Chris Foss just raised a point that, frankly, hadn't occurred to me about the CGC Population Report, and that I think is going to happen. If I see that the highest grade for something on the report is an 8.0, and maybe I have one that could be a 9.4, wouldn't I immediately want to slab it?

JJM: The Population Report creates a big scavenger hunt. Chuck pointed out to me that there are only *five* Archie comics from the Golden Age slabbed 9.0 and above. And it's because, in this early stage, the attention is has been only on getting the highest-profile comics graded. Look at the list of most-slabbed comics we published in ***CBG***. There are the marquee books, like *Amazing Spider-Man* #1, but there are also the heaping gobs of *Spawn* #1. I really think that stuff is going to drop out.

Evans: I do, too.

JJM: But we're just going to have to find out. And, again, because it's so expensive, we hopefully won't have the problem we had before, with little kids getting mad at retailers, because someone told them that comics were "hot, hot, hot."

Lee Hester, from audience: Yes, but somebody's going to get mad. If somebody loses their shirt, they're going to get mad. I don't care if they're kids or adults. I think they're misleading themselves, but there will be more ticked-off people that we're going to have to deal with as retailers.

Hibbs: That's why you just don't do it!

Hester: Right.

Evans: Well, you kind of have to have a moral obligation to your customer base. One thing we decided was that we weren't going to slab anything from after 1975 that wasn't already priced at over $100. Because I, as a retailer, wouldn't feel comfortable selling that to someone I was going to see the next day.

Hester: I've got a friend that's got a sealed box of *Spawn* #1s. I could have taken that box, sent it into CGC and said, "prescreen everything and send me only the 10.0s." I could have made $500 on each one, and it would have been money for free. I didn't do it. Why? I didn't want a bunch of ticked-off people later on.

Miller: In the previous boom-and-busts, there was stuff that went blooey. But, and Pete Bickford would know this because he's tracking it, wasn't it the case that the Golden and Silver Age prices never went down?

Bickford: Right. And one thing that I think is most amazing about the CGC thing is that it's not bumping the Golden Age stuff like it's bumping the rubbish.

JJM: The evidence is that there's been very little Golden Age CGC stuff out there.

Bickford: Yeah, that's because it's hard to perform that magic trick because it's hard to get a ton of Golden Age comics. That's why I say you're comparing tulip prices. Averaging nonsense is not going to be terribly persuasive.

Audience member: Come on, no one made a big deal when when someone put a different cover on a comic book five years ago and said, this dollar comic book is worth $5, or $8, or $13.

Bickford: Some of us did. Some of us made *huge* deals about it.

Evans: *Brian* made a huge deal about it.

Hibbs: I did! That was wrong. That was stupid.

Audience member: But it wasn't driven by the companies that did them, it was driven by the public that paid for them. The public wanted it.

Hibbs: The public was *tricked* into believing that they wanted it.

JJM: I think when you drop a *billion dollars* in a year on an industry that feels good if it makes $200 million a year, it's possible for everybody involved to lose perspective. And it's hard to reject people who come in and throw money at you.

Hibbs: You have to. You say, "Get out! I don't want your business." It's very easy to say, "No, you cannot speculate. I will not allow you to do so." You have to do that, as a retailer.

Audience member: We haven't seen that.

But if we could get a museum that has a billion dollar a year endowment or whatever and get them interested in comics... I mean, "How many Van Goghs can you get? We've only got one, we can't get any more." At some point or another, this art form that we love is going to start being taken more seriously by people that have umpteen more millions than we can even dream of.

Evans: At some point, certain comics are going to reach a price ceiling where they *are* going to become museum quality items.

If the guy who owned the nicest *Action* #1 put it up for sale, well, there's already an offer on the table of $1 million. I don't think it would be any stretch of the imagination to believe that that guy's offer is low.

And when you start getting into the $4

$4 or $5 million range on a comic book, yeah, you're talking about museum quality. It's not out of the realm of possibility to see that happen at some point.

"I would certainly refund your money if I sent you something that was inaccurately graded. No questions asked. Someone who wouldn't do that for you isn't worth buying from."

— Chris Foss

A challenge to the panel

Man with comic book: I've got an activity for the panel. I've got a *Captain Video* #1 that I don't believe any one of you have ever seen —

Evans: I have!

Man: You have?

Evans: I think I've got one for sale.

Man: Well, this one's not yours. Anyway, let's just assume it has off-white pages and everything about the rest of it's fine. And we take it and go down the line on the panel and grade it quickly. Let's see what happens.

JJM: That'd take more time than we've got, I think.

Hibbs: I already know! 50¢ a pound!

Rozanski: That's been done before, to get kind of a spread of what the Overstreet advisors were doing. And the grading was all over the place, if that's what your question is.

Evans: And it would be here, too.

Man: Well, this comic book has a low valuation of $200 and a high valuation of $1,000. So grading on it is real difficult and important.

Rozanski: Well, we here would be close, but if you threw somebody in from the East Coast in our group — stalemate! *(Laughter.)*

Maggie: And I would add that Steve Borock couldn't legally do it.

JJM: And if you think *that's* an interesting proposition, wait until we get a couple more grading services in.

Evans: Yeah.

JJM: All with different grading scales, all with different standards. Professional Sports Authenticator, the biggest grading company in sports — if they were to get in, they would be sure to bring in their own scale. Steve: In sports, aren't there something like 12 different grading companies with 12 different scales?

Borock: Less than that number of grading scales, more than that of grading companies.

JJM: Well, I was thinking that for PSA, a "10" is a "Gem Mint." That same card for your sportscard company is a 9.8. *[Actually, 98 on a 1 to 100 scale.]* So it's going to get complicated.

Hibbs: I think, in the short term, at least, that's just going to increase the speculation, with people looking for the best possible grade they can.

JJM: One of the games we *don't* have right now in comics, really, is the business of breaking it out of the slab and sending it back in.

Borock: Oh, we *do* have it.

JJM: But it's not as prevalent. There are people making a living at it in sports.

Borock: And in coins. It's a little different, though. There are some people out there who will grade 1,000 cards for you and say, "I will make sure you get a '10'." Or two. Or three. And it's not a good game.

JJM: I think you all know from what we've written in ***CBG*** that we don't endorse this kind of thing. But I do think we have to look at sports and say, "What are the kinds of wretched excesses that our readers are going to have to worry about?"

Borock: That comes when you get bad competition in.

Maggie: In our collectible card publication, they compared the highest grade something brought at one company and then compared against the highest grade the same item brought at other companies. And the difference was something like a factor of 4 between the top grade at this company and the top grade at that one.

Borock: CGC — and SGC in sports and NGC in coins — do not put out a price guide. This is one of the things that's really hurt us in sports. There's a guide that says "SGC's graded card is worth this, and Beckett's graded card is worth more." Guess who publishes it? Beckett.

JJM: Beckett is a magazine publisher and it's also a major card grader.

Borock: We want to be sure we stay impartial, as a third party, and want to be sure that the market sets the market prices.

JJM: But at Beckett, it's run as a separate company from the publishing end.

Borock: It's a Chinese wall.

JJM: I mean, I wouldn't stand here and say that Krause Publications would never slab cards or coins or whatever —

Borock: Right.

JJM: But, then, I wouldn't be told, anyway.* *(Laughter.)*

But, were it to happen, as an editor I probably wouldn't be allowed into the room. Except maybe to get a photograph of some "Gee, that's neat" item.

Borock: Right.

eBay: A four-letter word?

Disgruntled buyer in audience: I don't have the thousands of dollars to get the big CGC comics, but I'm the sort of person who buys $10 and $20 books. And I've had trouble with the books I get. To me, eBay is a four-letter word. Because I've gotten burned so many times that the only way that I can buy a comic book is to come to a place like this convention and take it out of the bag and examine it. How can people sell comics and call them graded, when they don't go through and see that there's, like, a page missing?

Foss: I can only tell you *my* policy. You buy modern comics?

Buyer: Silver Age.

Foss: But in that $10 to $20 price range. Well, we have a price point. If something is worth a certain amount, every page has to be looked at. We also do that automatically to all comic books that are before, like, 1975, because someone might have taken a coupon out. I don't think I've ever seen a coupon cut out of a 1988 comic book.

Borock: I have! *(Laughter.)*

Foss: But the back-up you should get from anybody who has a *real* business or a reputation is that I would certainly refund your money if I send you something that was inaccurately graded. You call me, you would get no questions, you'd get your money returned. And I think that if you bought something from someone that wouldn't do that for you, that's not someone worth buying from.

Buyer: But I've had this happen four or five times, just from one guy.

Evans: Have you been 100% dissatisfied with every single purchase?

Audience member: I've been satisfied with one purchase.

Evans: You should quit buying from that guy. There's a lot of unscrupulous people on the Internet. It's an easy thing for people to buy and sell there.

Hopefully, you don't get hit too many times, but you need to search out the guys who are good and then buy from them repeatedly. And they'll stay there and the bad guys won't.

Also, understand that, with grading as an issue, it's not a bad thing to realize that *you're* going to be more strict than everybody else. And then adjust your buying to where your grade scale is in relation to everybody else.

If you know that what others are calling a Fine you're going to call a Very Good, and you're looking for a Near Mint comic book, then you need to buy Near Mint Pluses. You get comfortable putting your grading scale in relation to the hobby's grading scale, and eventually you get to a comfort level.

Buyer: Even at this show, I've taken comics out of bags that say NM and found lots of indentations.

Evans. Then you need to *just* buy CGC 10s. *(Laughter.)*

No, I understand what you're saying, but, if you're coming up with your grades just based on stuff you're looking to buy, you're already judging the comics more toughly than anybody who's selling those items.

Maggie: And somebody else could have taken it out of the bag while it's been here and given it the indentations.

Evans: Yes.

Maggie: When Don and I used to do mail-order to get rid of our duplicates 20 years ago, we said our only stipulation is that it's going to be "at least Good." And we were selling some Near Mints.

Security precautions

Texas Retailer Bob Schaefer: I've got a CGC account and I haven't used it yet, but I may start to just send in items I'm interested in. But my question as a retailer is: If you accept comic books to send into CGC for customers, how do you handle them? And, second, one of the things that's been going on in sportscards is people have been saying, "I submitted a card, and the card I got back is not the one I submitted." And generally speaking, it seems like the answer from the graders is, "Yes it is; case closed." So I'm worried about protections on that end. What steps would we, as stores, take to make sure that doesn't happen when we send in comics for people?

JJM: Steve, is CGC's biggest expense insurance?

Borock: It's not just the insurance. We've also got a digital camera in our receiving room. We digitally image every book over $500. The pre-grader takes notes on the book. He has to count every page and type into the computer, for the Standard, Express, and Walkthru service levels, every corner crease, color fleck. So we try to keep as much documentation as possible on the books. We don't sit there with stacks of comic books, reading. *(Laughter.)*

JJM: We're out of time here, but I think this is a monster-sized issue — not just CGC's role in the market, but also the size of the market and how things are going to shake out. And now, with the CGC population report as published on CGC's website and in ***CBG***, we begin to see the prospect of a price guide that bases prices in part on actual supply.

Hibbs: Take those comics out of the plastic, roll them up, and put them in your back pocket! *(Laughter.)*

JJM: Our thanks to our panel and our audience!

*Thanks to the intrepid **Meredith Miller** for her help in transcription! Our regular CGC charts return next week.*

** Timed as if to prove the statement, two weeks after this panel, Krause management surprised the **CBG** staff by announcing the establishment of Sports Collectors Digest Authentic, a separate company for grading sports cards.*

*We've been told that comics grading is **not** in the service's plans.*

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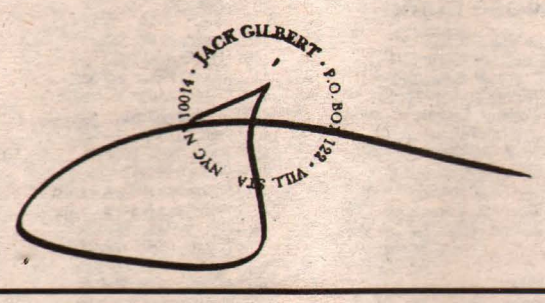

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ONLY $2 for a sample issue of the Gothik APA! Send request to Tamara Hodge, 1020 Harris Ave, Oklahoma City, OK 73107. Web: http://gothikapa.tripod.com

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BEST OF Archie softcover (1st printing 1900) Fine $15. Archie's Superhero Special digest #1 NM $12. Thomas Hof, PO Box 2935, St. Louis, MO 63130.

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60,000 COMIC books for sale 1935-1990. All on the Interrtet at http://www.comicbookwarehouse.com or call Rick 607-648-4025.

PEANUTS KAPTAIN & Kids Tip Top #216 2-59 Good condition, Charlton 'Time For Love' #1 G-Fine, best offer. Bob Ranken, 25012 Wiley, Newhall, CA 91321.

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LIFETIME COLLECTION mostly DC, early 70's, Barver Batman, Creepy, Eerie. Overall VG. Sale benefits, non-profit, SASE gets list. Gava, 15 Crescent Road, Greenbelt, MD 20770.

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SIN CITY- Hell and Back #1-9 (mint set) $29 value, $9 plus $4 P/H. Timothy Markin, PO Box 8921, Erie, PA 16505. E-mail: mrcomix25@aol.com

"CURSE OF Dracula" #3 needed, as well as many "Dark Horse Presents" issues. Send any information to: Howard Michaels Jr., 706N Cottage, Mercer, PA 16137-5310.

4130 DC, FOR SALE

DC DIRECT Shazam! Kingdom Come full color Statue by Alex Ross, $120 ppd. Contact: Harper at 812-969-8041 or E-mail: kbaugh@earthlink.net

JLA: ACT of God #1-3, JLA: Superpower, JLA: foreign bodies. All NM for $27 ppd. Wally Stoelting, 5824 Winamac Lake Dr. 2A, Mishawaka, IN 46545.

JONAH HEX #2 F/VF $4, #3 VF/NM $6, #4 F/VF $4. $3 postage. SASE for complete list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

70'S DC, free shipping! Rima #1, Showcase #104, Action #484 all VF/NM unread! $9.99 total! Penny Burnside, 62 Johnson Ave, Binghamton, NY 13905. 607-722-7354.

AQUAMAN #1, About Fine, best offer. Book Stop, 226 E Meadow Ave, East Meadow, NY 11554. 516-794-9129.

SHOWCASE #35, #36. About Fine, best offer to: Book Stop, 226 E Meadow Ave, East Meadow, NY 11554. 516-794-9129.

CGC LAUREL & Hardy #1 VF 8.0 DC 1972, $40. No CGC markup, scan available. Damion 520-647-7410. chilihill2@cs.com

CGC DOOM Patrol #88 VF/NM 9.0 $100, #94 CGC VF+ 8.5 $65. Scan available. Damion 520-647-7410. chilihill2@cs.com

PLANETARY BOOK 2 Mint $20, Dead Enders $7, Enemy Ace War Heaven #1 $4.50, Raiders Lost Ark BLB $7. Rambla, 712 W. 176th St., New York, NY 10033.

KINGDOM COME audio book for sale, $30 postpaid. Brad 603-749-1648.

IMPACT WHO'S Who binder, good condition, $5. DC Back To School binder never opened, Michael Golden artwork, $25. Brad 603-749-1648.

75 COMICS only $10 plus $4 postage. The cheapest anywhere! All NM, all different. DC, Image, Ind. Wow! John Slaughter, 4621 Westwood, Canton, OH 44709.

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JUSTICE LEAGUE 7, 8 VG $37.50; 7 G, 69 VF- $16.50; 8, 22 F+ $84; 12, 14 G+ $14.50. Moneyback guarantee. Doug Albacete 707-448-3101.

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HAVE DC Silver, Bronze, and other books for trade. I just sent the first list out. Eric Dinallo, 45 W. 10th St. 4D, NY, NY 10011.

NEW ADVENTURE of Superboy complete set I-52 Man of Steel #6, Return to Smallville, Action Comics #303, $15 VG #470 NM $10 Superman #399 NM $10 other Silver Age, DC. John 212-388-1556.

JLA: PARADISE Lost #1-3, Killar, JLA- Titans #1-3, Grayson, Jimenez, all NM for $20 ppd. Wally Stoelting, 5824 Winamac Lake Dr. 2-A, Mishawaka, IN 46545.

SPIRIT ARCHIVES Vols. #1-3. #'s 2&3 never opened. Sold as a set. Only! $125. Postpaid. Brad 603-749-1648.

DR. FATE by DeMattei's #1-24, $25. Mike 650-321-6314 or Mike@ragnarokcapital.com

4131 DC, WANTED

IT'S MIDNIGHT the Witching Hour 1-4, 7-11, 16, 28, 31-32, 37, 39, 48, 50-51, 54, 56-58, 64, 66-67, 69-78 wanted. Florio, 157 E Church St, Bergenfield, NJ 07621-1831.

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STAR TREK Whitman copies: #20 VG $10, 25 F+ $20, 51-53 Fine $10 each plus postage. Jim 201-825-7659. E-mail: james.houston@att.net

STAR TREK #33, 38, 43, 47, 49; all near mint condition for $20 each plus postage. Jim 201-825-7659. E-mail: james.houston@att.net

SPACE FAMILY Robinson #10 G $3, #12 VF $14, #18 VF $15, #20 Fine $10, #21 VF $10. Shipping $3. secchdhd@aol.com. 513-922-0498.

SPACE FAMILY Robinson #22, 24, VG+ $5, #24, 30 G $2 each. #32 NM $15, #33 VF $9, #37 VG $3. Shipping $3. 513-922-0498.

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BUGS BUNNY #62, 64-66, 68, 72-74 (most VG) $30 lot; Comic album #6 (F/G) #10 (VG), FC #724 (Good) $8 lot. Postage extra. 215-627-7258.

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DELL PEANUTS wanted. Any condition. Send list price/ condition to: Steve Thoemke, PO Box 14261, Santa Rosa, CA 95402.

DON GLUT wanted: Interviews and articles from 1970's fanzines about his days at Gold Key Comics. Chris Rumsey, PO Box 114, Bessie, OK 73622.

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1946, CAPTAIN Marvel, Fawcett miniatures, 3 diff, mint, Horn, Raiders, Poison, $135 each, set $350. 419-625-4929. John Bragg, 626 Pierce St, Sandusky, OH 44870.

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MARVEL FAMILY 3, F+, $180. Price negotiable! Mark Drummond, 1302 N. 49th St. Apt. 10, Omaha, NE 68132. 402-553-5804, after 7pm.

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RICHIE RICH bagged 3 pack from 1973. Never opened. Contains bank books #5, Diamonds #6, Jackpots #? Toth, RR1, Box 5975, Smithfield, ME 04978. 207-362-6449.

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WANTED: Hulk #181; X-Men 94-142, Giantsize #1; Spider-Man #129; Iron Man #55; Poor, Fair, Good condition. Send prices. Andrew Rathbun, 13 State, Schenectady, NY 12305.

CAPT AMERICA #127, 135, 144, 151-153, 158, 159, 161, 162, 164-166, 169-171, 173-176, 178-180 VF+, $4 ea. Shipping $3. 513-922-0498.

ELEKTRA LIVES Again HC by Frank Miller, 1990, 1st print, $20 plus $3 postage. Don Faruolo, 15 Fairmount Terrace, West Orange, NJ 07052. 973-325-3169.

CGC NIGHT Nurse #1 VF/NM 9.0 $125, CGC Tales of Suspense #97 VF+ 8.5 $40. Scan available. Damion 520-647-7410. chilihill2@cs.com

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ASTONISHING TALES (1970), 1-8 $125. Avengers 168-263 $475. Battlestar Galactica 1-20 $125. Black Panther 1-15 $110. Call Mike @ 610-622-1602 or e-mail: mpalish@smgworld.com

1967 AVENGERS Special/ Annual #1, #3, 4-7, 9, 11-18 $75 for all, ppd. S.R. Klein, 717 NW 36th Street, Lawton, OK 73505.

WOLVERINE TPB 1987. Mint condition. By Claremont and Frank Miller. $10 postpaid. Don Faruolo, 15 Fairmount Terr. West Orange, NJ 07052. 973-325-3169.

X-MEN IN Amazing Adventures Vol. 2, 1 thru 14. All N/MT extra 10+3 book $55, sell $30, priority mail. Jack Cason, 9 Lakeshore, Florence, KY 41042-9790. 859-283-2356.

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ATLAS COMICS 1950's War, Horror, Romance, etc. Dealer needs G/Btr condition. Inquire: 716-882-2875. Donald Whyte, 46 Greenwood Pl., Buffalo, NY 14213-1424.

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BUCK DUCK 2-4; Homer 3, 5, 7; Sillytunes 4; Super Rabbitt 11; Wonder Duck 1-3; Ziggy Pig 1-2. Mariotti, 911-M Manor Ln., Columbus, OH 43221. 614-459-1384.

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FRANKIE 8, 12-13 15; Georgie 2, 12-13, 19-20, 24, 28, 31, 36; Oscar 25; Willie 7, 16, 19. Mariotti, 911-M Manor Ln., Columbus, OH 43221. 614-459-1384.

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AMAZING SPIDER-MAN Annuals. All issues Amazing Spider-Man 1-220, Good condition, Batman 100 Fr-G+ Strange Tales all wanted. Low grades. K. Salvio, 427 Weaver St., Greensburg, PA 15601.

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PRE-CODE CLASSICS! Blue Bolt #113 (Cole, Wolverton) F+ $150; Nightmare #12 (Kubert bondage) F- $110; Weird Thrillers #5 VG+ $98. Many others! Rob 818-708-9535. rbaldwin@unex.ucla.edu

4221 SCIENCE FICTION/HORROR WANTED

DEATH RATTLE #5-18, Leatherface #2-4, Subspecies #1-4, Bloody Best of Fangoria magazine #1-up. Paying $1 each. Frank Lloyd Jr., PO Box 270, Richwood, WV 26261.

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Tony's Tips

From Page 36

in the manner it was presented to the public. I don't think the flaws are insurmountable and I even think we should cut Marvel some slack while it traverses this new territory. That belief does not preclude discussing where I think there is room for improvement.

Once again, I'll be quoting from a recent press release signed by Bubbling Bill Rossmann. I realize that's a pretty wack Marvel nickname, but, hey, we can't all be Stan "The Man" Lee or "Darlin' " Dick Ayers or even Tony "The Tiger" Isabella. Feel free to suggest a more appropriate sobriquet.

I've addressed my concerns about the Marvel equivalent of an "R" rating above, so let's focus on the others:

All Ages: These titles will carry no label and are appropriate for readers of all ages, whether they're 9 or 90! Titles such as *Ultimate Spider-Man*, *Ultimate Marvel Team-Up*, and *Ultimate X-Men* will fit in this category.

Marvel PG: These titles are fine for most readers, but if you're a parent you may want to read them with your younger children. After all, who's going to explain what "invulnerable" means? Titles you can expect in this category will be *Fantastic Four*, *Thor*, *New X-Men*, *Uncanny X-Men*, and *Amazing Spider-Man*.

Marvel PG+: Similar to Marvel PG, but with a kick. In these titles you can generally find the violence and language turned up a notch. Recommended for our teen and adult readers. Look for titles like *Punisher*, *Elektra*, *Marvel Knights: Double-Shot*, and *Startling Stories* to carry this label.

I have two problems with Marvel's "all ages" rating — or, more appropriately, non-rating. If these comics aren't listed as such, we shouldn't expect the parent or seller to recognize them as being suitable for all readers, which, in my mind, partially defeats the purpose of "all ages" titles. I'd prefer to see Marvel label these books and stand behind those labels, making every effort to insure that they are, indeed, appropriate for most readers.

I'd also question the placement of *Ultimate X-Men* in the "all ages" category. I found the early issues of the title to be brutal (violence) and crude (characterization and language). I could not imagine giving them to a child.

My initial reaction to the "Marvel PG" rating was that it was wrong to thus label Marvel's core titles, the comics of my youth. I've come around to a different point of view, one recognizing that what I find innocuous (Doctor Strange's magic, mythological gods, and The Thing clobbering bad guys left and right) might be unacceptable for other parents. And, while I think today's kids won't have too much problem with words like "invulnerable," I support the idea of parents reading comics with their kids.

Even with Rosemann's explanation, I'm not certain the "Marvel PG+" books will be easily differentiated from the "Marvel PG" ones. The "plus" may make it appear that these books have something more (something better) than the "PG" titles and that could be viewed by folks less charitable than myself as an attempt to market them to a younger audience than that for which they are actually intended. It's a concern.

I wish I had a quick fix for this one. "Marvel Teen" doesn't sound quite right to me; anything stronger might limit the audience for the titles to post-teens. I do think the comics Rosemann lists for this category make a lot of sense.

One remaining area of concern — for me, at least — is that these comics, all of them, need to be placed in their appropriate category and remain there. If the Marvel ratings are to be effective, the age content of these comics cannot be subject to the whims of their editors, writers, or artists of the moment. If Sammy Scribe or Ann Artist come to feel constrained by the rating of the comic book on which they are collaborating, they should move to a title more in keeping with their creative drives. The integrity of the title has to carry more weight than the changing sensibilities of those currently and temporarily creating it.

Welcome to my nightmare. *Newsweek* ran a photo of the newly bearded Al Gore in its Aug. 13 edition. One of the four comments on the former Vice President's new look read:

Al-right. Gore + bread = HOT (in a Wolverine kind of way). If you had been a bit lazier during the campaign, there's no way that W wins. Note to Al: let it grow, let it grow, let it grow!

My nightmare begins when Tipper Gore, amused by this comment, walks into a comic-book shop to get the latest issue of *Wolverine* as a gag gift for her husband. She knows the character is a member of The X-Men because of the movie. Maybe she's even channel-surfed past one of the X-Men cartoon series.

Imagine her initial disgust, when she flips through that latest *Wolverine* and discovers therein an artless and brutal story about a prison rape gang — in a comic book that, to her inexperienced eye, had looked no different from any other super-hero comic book. Imagine what she might do following this experience.

Wolverine has been around for more than two decades. The character has appeared in children's cartoon shows, on children's clothing, and as countless action figures played with by children. Whether Marvel likes it or not, the vast public outside the comics shops doesn't see *Wolverine* as adult entertainment.

Marvel and the rest of us can preach all we want about all of the many facets of Wolverine's character. We can expound movingly about his constant struggle to tame his inner beast. The public at large will not and should not care. What they will see is that a comic book featuring a character their child loves from the movie and the cartoons is completely unsuitable for their child, and even the most forgiving of them will find it utterly unacceptable that Marvel has marketed this awful thing to their child. And, y'know, they're right.

Marvel and, for that matter, DC and all the other comic-book companies publishing characters whose fame reaches well beyond our little pond, should be consistent with how these popular characters are portrayed. The customer has a reasonable expectation that the product will be as advertised.

When you put Wonder Woman on underwear for little girls, you shouldn't (and DC, to its credit, hasn't) also attach her image to crotchless panties. When you put Wolverine in a Saturday morning cartoon series, you shouldn't also feature him in comic books which fixate on sadistic sexual violence. When your comic books portray Betty Cooper as Riverdale's ever-chaste sweetheart, you shouldn't authorize a made-for-television movie in which she is shacking up with her boyfriend. Even if you don't believe it's wrong from a creative and ethical standpoint, you're just kidding yourself, if you refuse to recognize the marketing and public relations dilemmas birthed by such misrepresentations of characters.

When Disney, arguably one of the most successful entertainment companies of all time, wanted to branch beyond its "all ages" fare, it didn't star Mickey Mouse in sexual comedies or The Absent-Minded Professor in splatter films. It launched a separate brand name to make entertainment for older audiences and never tried to buttress this new brand with the "all ages" favorites of its earlier works. It set out to create something wholly new and it succeeded in that endeavor. I believe that, in that success, there are vital lessons for the comics industry — lessons which I hope we are smart enough to master.

Comments on and review items for this column should be sent to: Tony's Tips!, P.O. Box 1502, Medina, OH 44258. You can e-mail Tony at: ***tonyisa@ohio.net***

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Al Simmons and **Dwayne Turner** (of *Batman: Orpheus Rising*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York**, 10001, from 5 to 8 p.m.

August 29

CrissCross (artist of *Captain Marvel*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York**, 10001, from 5 to 8 p.m.

September 1

Gene Colan (artist of *Daredevil, Tomb of Dracula, Batman, et al.*), at That's Entertainment, 244 Park Ave. (Rte. 9), Worcester, **Massachusetts** 01609, (508) 755-4207 for times.

September 5

Jessica Abel (*Artbabe*), **Matt Madden** (*Odds Off*), **Nick Bertozzi**, **Dean Haspiel**, **Tom Hart**, and **Josh Neufeld** at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York**, 10001, from 5 to 8 p.m.

September 19

Seth (*Palookaville*) and **James Strumm** (*Golem's Mighty Swing*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York**, 10001, from 5 to 8 p.m.

September 22

David Mack (Creator of *Kabuki*, artist, writer of *Daredevil*) and **Brian Michael Bendis** (*Ultimate Spiderman, Powers, Jinx, Torso, Fortune and Glory*) at Lee's Comics, 1020 N. Rengstorff Ave. Suite F, Mountain View, **California** 94043, from 2 to 5 p.m.

Alex Simmons (creator/writer of *Black Jack, Race Against Time*, and writer of *Batman: Orpheus Rising*) at Sarge's Comics, 124 State St., New London, **Connecticut** 06320, from 2 to 4 p.m.

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A pair of challenges

A couple of things this time out ...

First, a public service announcement.

There has been quite a bit of coverage of Harlan Ellison's lengthy, exhausting, and (some would say) seemingly hopeless battle against Internet piracy. For those who still have trouble wrapping themselves around it, let me put it to you this way:

If someone creates a website that has a few words of profanity on it, and someone else complains, some providers will shut it down or block access to it.

If someone creates a website that posts the entirety of a novel of mine, and I complain, those self-same providers will say, "Too bad."

If that's OK with you, then move on to the next item. If you have a problem with that and are interested in backing Ellison, who, likewise, has a problem with that, then you might be interested in the following.

"They should invite fans to submit their most bizarre, twisted, demented notions for a comic-book cover (keeping it clean, of course)."

Acclaimed artist George Pérez has elected to show his support for Ellison's KICK Internet Piracy Campaign by crafting an illustration that features his character of Crimson Plague going toe to toe with Bill Tucci's Shi. It's 11x17 inches on Bristol board, pencilled and inked by Pérez, and will be going up for auction on eBay from Wednesday, Aug. 22 through Wednesday, Aug. 29. The auction starts at a penny with no reserve; I hope that, by the time you read this, the bidding will have moved way beyond that. All profits will be donated straight to Ellison's KICK Internet Piracy lawsuit.

Anyone who's ever been involved in a lawsuit with even a "normal" opponent knows what a lengthy, draining experience it can be. So imagine being up against some of the largest media conglomerates in the world, with well-heeled lawyers on retainer, who figure they can pretty much do whatever the hell they want while stepping on your face. Now multiply that feeling by 100 and you'll have some inkling of the challenge undertaken by Ellison and his one attorney, Christine Valada. They need and deserve your support.

Once upon a time, it is said, comics covers — and the stories that accompanied them — were arrived at methodically.

The editors and publishers studied the covers of the comics that sold better than other comics. They tried to discern what elements on those covers might have contributed to the improved sales. Then (so it's been said) they would craft covers that utilized those key elements, toss the covers to a writer, and say, "Write a story that goes with this!"

So, for instance, let's say that they notice a trend wherein any comic book with a gorilla on the cover sells like hotcakes. (Have you ever wondered what hotcakes sell like? I know I have. But I digress ...) They also notice that covers with sporting events also do well. You're the editor of *Superman.* You digest this information. As a result, you commission a cover which depicts the following: A gorilla with a red cape, on a baseball diamond, standing at home plate, waving a bat, with Jimmy Olsen catching, Perry White umpiring, Superman on the mound about to deliver a pitch, the count reading 0 and 2, and the gorilla is thinking, "Little do they suspect that I'm actually Superman trapped in this body ... and if I strike out on this next pitch ... all of Metropolis is doomed!" And the cover blurb reads, "The Super-Gorilla Who Couldn't Hit an Inside Curve!"

Great cover. Should sell pretty well. One problem: No story to go with it. So you holler for a writer, he puts on his thinking cap, and, within a few weeks, you have a 10-page spectacular which features such scintillating scripting as:

CAPTION: Suddenly, the Super-Gorilla unexpectedly leans in to bunt!

SUPER-GORILLA THOUGHT BALLOON: If I can just tap the ball down the third base line ...

THIRD BASEMAN: Move in! I think he's trying to bunt!

Next panel:

CAPTION: And ... success!

SUPER-GORILLA THOUGHT BALLOON: I did it! Now ... must run to first base ...

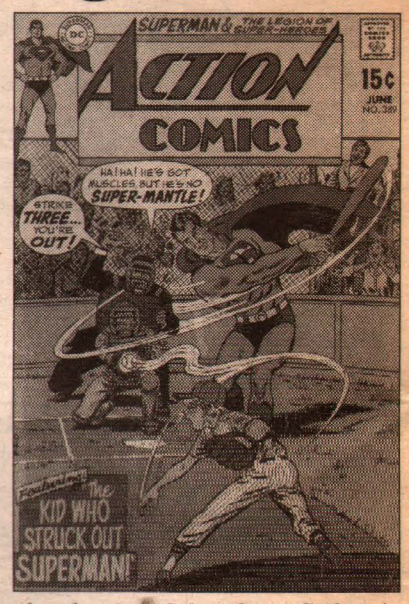
THIRD BASEMAN: He's running to first base — ! On the bunt — ! Which he made unexpectedly — !

You get the idea.

The thing is, if you remove the sales motivation from the process, that really does sound like a lot of fun. The whole "Here's a warped cover notion; make a story to go with it" thing.

When Joe Quesada announced Marvel's silent month, one of the criticisms leveled was that writers weren't given a choice over participating. What seemed to me to be an intriguing challenge was deemed onerous by any number of people, many of whom don't seem to voice objections with quite such ferocity when writers are told, "Your monthly title is going to be occupied with Chapters 3, 9, and 15 of a 40-issue crossover; whatever you were working on gets put on hold for three months. Deal with it." Compared to that, Quesada's challenge was a cakewalk.

Me, I think throwing down a creative gauntlet is a grand comics tradition. And the idea of presenting a loopy cover and saying, "Here, make sense of it" is one of


SUPERMAN & THE LEGION OF SUPER-HEROES
ACTION COMICS
15¢
JUNE
HA! HA! HE'S GOT MUSCLES BUT HE'S NO SUPER-MANTLE!
STRIKE THREE... YOU'RE OUT!
The KID WHO STRUCK OUT SUPERMAN!

the classics of that form. So here's what I think Marvel should do next — Or DC. I don't care. *Someone* should do it.

They should hold a contest called "Because you demanded it!" And they should invite fans to submit their most bizarre, twisted, demented notions for a comic-book cover (keeping it clean, of course). Writers who want to get involved should do so, but with no strings attached. No "dibs" on who they get to write — and no backing out, once they're on board.

The editors would choose what they feel are the best dozen or so ideas — the ones with the most possibilities — and then get artists to draw the covers, whereupon they are sent to the writers. The writers are then obligated to come up with stories that somehow, in some way, tie in with the covers.

Restrictions: No stories involving dreams, hallucinations, or drug-induced hazes (too easy) or stories that are out-and-out whacked-out parodies. They should be told with the same sort of determined illusion of seriousness that characterized the best of the Silver Age DCs.

The winning entries are then published, either as individual issues or as a single trade edition, and the original cover art is awarded to each of the winning contestants.

I know I'd volunteer.

I love a challenge.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705. He started buying ***The Adventures of Barry Ween, Boy Genius*** *because of the issue that had the gorilla on the cover.*

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500	23.45	29.05	42.25
1,000	34.45	40.90	70.20
5,000	150.90	184.50	330.30
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL $7^{1}/_{8} \times 10^{3}/_{8}$
Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$5.30	$6.80	$9.70
500	23.45	29.05	43.45
1,000	34.45	40.90	72.15
5,000	150.90	184.50	330.30
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE $7^{1}/_{2} \times 10^{3}/_{8}$
Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$5.80	$7.50
500	24.00	29.70
1,000	42.90	49.70
5,000	192.30	229.10
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS $7^{7}/_{8} \times 10^{3}/_{8}$
Fits Pre - 1950 Comics

	2 mil	3 mil
100	$6.20	$8.60
500	24.30	33.80
1,000	44.10	57.75
5,000	205.70	267.10
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD $8^{5}/_{8} \times 11^{1}/_{8}$ 2 mil	STANDARD 3 mil	LARGE $8^{7}/_{8} \times 11^{1}/_{8}$ 2 mil	LARGE 3 mil
100	$8.80	$11.30	$9.70	$12.50
500	34.30	41.15	37.60	45.30
1,000	53.15	74.40	58.40	74.40
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

Note: Bags have $1^{1}/_{2}$" flap unless noted

LIFE MAGAZINE

	REGULAR $10^{1}/_{4} \times 12^{1}/_{4}$ 2 mil	REGULAR 3 mil	LARGE $10^{7}/_{8} \times 14^{1}/_{4}$ 2 mil	LARGE 3 mil
50	$5.95	$8.15	$7.20	$9.20
100	10.45	11.30	11.10	13.30
500	45.40	50.70	48.70	58.65
1,000	72.30	93.80	80.40	104.50
PCode:	SLMR2	SLMR3	SLML2	SLML3

TABLOID (No Flap)

	REGULAR 12 x 19 2 mil	REGULAR 3 mil	LARGE $14^{1}/_{4}$ x 19 2 mil	LARGE 3 mil
50	$10.80	$13.40	$11.10	$16.05
100	15.00	19.90	16.40	23.50
500	56.90	77.90	62.65	91.90
1,000	108.10	147.85	119.00	174.60
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR $10^{1}/_{2}$ x 19 2 mil	REGULAR 3 mil	LARGE $11^{1}/_{2}$ x 19 3 mil
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1,000	113.60		126.35
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	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Regular Comic $6^{15}/_{16} \times 10^{3}/_{8}$	KCB30R	Economy	0.030	$3.20	$5.90	$9.05	$32.00	$59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Dell & Silver Age $7^{3}/_{16} \times 10^{3}/_{8}$	KCB30DSA	Economy	0.030	$3.90	$6.10	$9.60	$39.00	$66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
Golden Age $7^{11}/_{16} \times 10^{3}/_{8}$	KCB30GA	Economy	0.030	$4.20	$6.50	$10.20	$41.00	$69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
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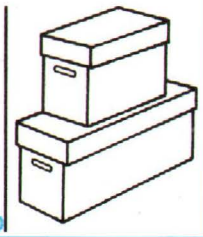

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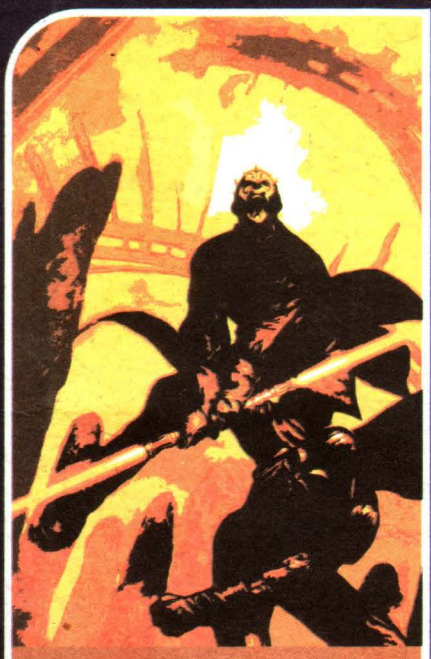

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